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Photo by De Bellis, N. Y.

RUTH SLENCZYNSKI

The Eleven-Year-Old Pianist Returns to America Next Season for a Limited Tour of Leading Cities and as Soloist with Major Symphony Orchestras

RALPH LEOPOLD
has completed a concert transcription for piano of the trio and closing scene from the last act of Richard Strauss' Der Rosenkavalier. Mr. Leopold will program this work at his concerts next season. (Morse photo.)

ANNA KASKAS
as Lola in Cavalleria Rusticana. Miss Kaskas, one of the winners of the recent radio auditions conducted by the Metropolitan Opera, made her debut with that organization on May 13 as Maddalena in Rigoletto. She appeared as Orpheus in Gluck's Orpheus and Eurydice on May 22.

GEORGE FISCHER,
president of J. Fischer & Bro., New York, is on his annual visit to Europe. He will remain abroad for two months and include in his itinerary, among other places, London, Budapest and Vienna.

EMMA OLSSON,
pianist and lecturer, will deliver a series of lectures, Music from Many Angles, before clubs and colleges in the Eastern States during the 1936-37 season. Miss Olsson is an artist pupil of Ernesto Berúmen of the La-Forge-Berumen Studios of New York City. (Photo by Leon Elzin.)

ELSIE MAE GORDON,
radio artist, has appeared on the broadcasts of Burns and Allen, Eddie Cantor, Paul Whiteman, Firestone, General Motors, Beatrice Lillie, Rudy Vallee in a wide variety of roles. Recently she presented satires on radio performers and studio executives at the Musicians Club in New York. Miss Gordon is under the management of John W. Benson, New York. (Photo by Grace Voss.)

PREPARATIONS BEGIN FOR JACK AND THE BEANSTALK PREMIERE
Left to right: Paul Longone, director of the Chicago City Opera Company; Louis Gruenberg, composer of Jack and the Beanstalk, and Jason F. Whitney, president of the company, reviewing the score of the opera in preparation for rehearsals, which will start soon. The book of the opera is by John Erskine. The Chicago performance is to be the premiere in that city. (Photo by Foto-News.)

FRANCES BLAISDELL,
flutist, is completing an active season which included more than fifty concert engagements and appearances as soloist with orchestras in Boston, Pittsburgh and New York. (Photo by Apeda.)

LILY PONS
and Prince Louis Ferdinand of Prussia, son of the former German Crown Prince, who crossed recently on the SS. Bremen.

ADDISON JONES,
pianist, will appear as soloist with the Albany (N. Y.) Philharmonic Orchestra in the fall. Mr. Jones has made appearances with orchestras in Berlin and Vienna, and is an exponent of the Von Sauer school.

GLADYS SWARTHOUT WELCOMED BY DR. O. S. W. ROSENBACH,
president of the American Shakespeare Society, to the luncheon of the English-Speaking Union held recently to celebrate the 372nd birthday of William Shakespeare. Miss Swarthout was a guest of honor at the luncheon, which took place shortly after the release of her motion picture, Give Us This Night. The photoplay includes the balcony scene from Romeo and Juliet, with music by Erich Wolfgang Korngold. Miss Swarthout plans to include Mr. Korngold's Waltz Song from this sequence in her concert repertoire for next season.

(See Inside Back Cover for Additional News Pictures)

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International Congress and Festival Held in Barcelona

Orchestral and Other Concerts, Addresses by Seventy-six Speakers, Form Main Attractions—Casals and Arbos Conduct—Modern Spanish Music Featured—American Works Heard

By BALTHASAR SAMPER

BARCELONA.—The Third Congress of the International Society for Musicology and the fourteenth reunion of the International Society for Contemporary Music were simultaneously held here. It was a week of intense musical activity during which Barcelona amply justified her reputation as a hospitable city, and one avidly open to all artistic manifestations. All the events of both organizations were followed with close attention, not only by the foreigners present, but by the Barcelonians as well.

Activities were inaugurated in the Palacio de la Generalitat, under the presidency of the Catalonian authorities, and with the assistance of representatives of the Estado Central. The sections of the Musicology Congress established themselves in the Institute of Catalonian Studies. There were four of these sections: (Ia) Ancient history, (Ib) Modern history, (II) Folklore, (III) Gregorianism, (IV) Organ. The congress, which heard seventy-six important papers on the foregoing subjects, was attended by eminent musicologists from many countries of the world. The deliberations provoked extraordinary interest and were full of pertinent revelations.

SPANISH CHORAL MASTERS

Festivities opened with a magnificent concert offered by Barcelona's foremost choral society: Orfeó Català, directed by Luis Millet and Francisco Pujol. It was a brilliant manifestation of Hispanic vocal music from the thirteenth to the present century, terminating with modern Catalonian works. The moving Cantigas of Rei Sabio and the exquisite compositions of the old masters, such as Escobar (fifteenth century), Juan de Espinosa, Millán, Juan del Encina, and Joan Brudieu (sixteenth century) and many others, were interpreted with perfection by the Orfeó Català and its soloists. The impression was profound, to say the least.

AMATEUR SOCIETY

A group of amateur artists, Junior F. C., who for some years now have been giving special attention to theatricals, offered the congressionalists an interesting representation in the form of Una Cosa Rara, opera by Vincente Martin y Soler (1754-1806), Valencian composer of singular merit, and who in his time had celebrity, particularly with this opera, which was given in the most important theatres of Europe. On the present occasion the theatre was packed and success was the motto of the evening.

ANCIENT MUSIC

The Ancient Music Association also organized a session, presenting Emilio Pujol, guitarist, and Concepción Badia de Agusti, soprano, who gave an audition of Spanish *vihuela* composers. Pujol preceded the performance with a lecture on the instrument—the *vihuela*—the men who wrote for it, and how its *tablatura* was transcribed. The program consisted of works by Milan, Narbaez, Valderrábano, Pisador, Undarra, and Fuenllana. For his part, Pujol used a *vihuela* which is an exact copy of the only existing original specimen of this instrument.

Another amateur group, Ars Musical, gave a concert of ancient Spanish music, consisting of de la Torre, Coruajo, A. de Cabezon, Diego Ortiz, E. de Valderrábana, J. Ponce, Mateo Fletya, Cabanillas, del Vado, and others from the fifteenth to the seventeenth centuries.

The sessions of the congress over, there was an excursion to the Montserrat Monastery, where an audition of polyphonic religious music was heard, twelfth to seventeenth centuries, works of Cabezon (the famous organist of Felipe II), Escobar, Ceballos, Victoria, Cabanillas, Pujol, and others, interpreted with effectiveness.

Finally in the Pueblo Espanol constructed for the last Exposition, an attractive *fiesta* of dances and Hispanic folklore regaled the visitors.

Along with these musical manifestations were offered a number of receptions by the municipality and in private mansions, among them at Senor J. M. Roviralta's villa, Les Escales, and at the Palacio Counillas.

INTERNATIONAL FESTIVAL CONCERTS

The I. S. C. M. gave seven concerts: five of symphonic music, two of chamber music. They were performed by the Madrid Philharmonic Orchestra, the Pablo Casals Orchestra of Barcelona, and the Barcelona Municipal Band, not to overlook many Iberian and foreign artists.

In these programs were heard works by young composers and some by those who have already "arrived" Among the latter, there were a violin concerto by the late Alban Berg, and three fragments from his Wozzeck; fourth symphony by Roussel; second concerto for violin and orchestra by Szymanowski; Sonette der Elisabeth Barrett-Browning by Egon Wellesz; and fifth string quartet by Bela Bartok. The premiere of the Alban Berg concerto naturally provoked extraordinary interest. Its general tone is rough and its language harsh, but frequently emotion dominates everything and comes over to the hearer with splendid directness and frankness.

FIRST PERFORMANCES

At the first concert of the Banda Municipal de Barcelona, several compositions were brought out: Three symphonic movements by J. M. Ruera (Barcelona), Devise (a piece for metal and percussion instruments) by Vladimir Vogel (Russia) and Joan de l'Os (an extensive work for soprano, baritone, bass, mixed chorus and wind orchestra) by Richard Lamonte de Grignon (Barcelona). Each of these productions merits esteem and

(*Continued on page* 31)

Paris Extends Warm Homage To London B.B.C. Players

Opera Creates Szymanowski Ballet—Roesgen-Champion's Latest Composition—Many Recitalists Heard—Alfano Fêted by Embassy

By IRVING SCHWERKÉ

PARIS.—The part of the season which Parisians are pleased to call *grande* started off with a word from England. And a very good word it was, the B. B. C. Orchestra scoring what was undoubtedly the best success ever accorded a British orchestra in these parts. Salle Pleyel contained a large and (need it be added) enthusiastic crowd for the occasion and to those who had never before seen the B. B. C. Orchestra, and heard it only over the air, the concert was two times a revelation. The playing of the Marseillaise, with which the proceedings opened, gave the town a new standard, while God Save the King had a nobility quite stirring. Then Adrian Boult ushered his musicians through the evocative pages of Pour une Fête de Printemps (Roussel) the curiously impressive Rio Grande (Lambert) with Clifford Curzon at the piano and the Vlassoff Russian Choir doing its best in the choral part; the intricacies of Beethoven's eighth; and the—what shall I say, since it disappoints me every time?—of Le Sacre du Printemps (Stravinsky). The audience was so thrilled and pleased with this demonstration of how they make music across the channel, they cheered and ovated the B. B. C. people into giving some extra numbers: The Ride of the Valkyries and Meistersinger Overture—the highest summits of the evening.

SZYMANOWSKI BALLET

The Grand Opéra has given the *premières* of Harnasie, a ballet by Szymanowski. The story has to do with Polish brigands and love (it seems they have both in that country), Harnasie being a Polish predecessor of America's present crop of gangsters. Harnasie and his "bunch" happen upon an engagement celebration, and as Harnasie dances well (Serge Lifar) he does a number of turns which not only overcome the emotions of the *fiancée* (Mlle. Simoni) but get her to run off with him to his mountain repair. The *fiancé* (M. Efimoff) not doing anything serious about it, the lovers are free to answer "the call of the wild."

The costumes by Mme. Lorentowicz are delightful and the whole thing was danced with verve and *brio*. Szymanowski's score is not, in spite of its frequent borrowings from folk lore, what one could call strictly ballet music. Neither do vocal comments by a tenor (M. Rambaud) or what struck one as a certain self-consciousness in the employment of dissonances further the noble cause of entertaining the public; though as some one remarked, "You never can tell."

NEW CHAMPION OPUS

The high point of the concert given by Jane Evrard and her female orchestra, was the first performance of Danceries (Tourdions, Sarabande, Bransle, Pavane Gaillarde) for piano solo and orchestra, by Marguerite Roesgen-Champion. Here Mme. Roesgen-Champion has easily outdistanced many, if not most, of her colleagues in the production of an utterly successful composition. The Sarabande, to mention one of the members, must rank as among the loveliest and most soaring and beautifully orchestrated melodies of our epoch. The composer was applauded also for her performance of the piano score, and earlier in the evening for her playing of the harpsichord in concerto (No. 1) in F, by Mozart. Maurice Jaubert's Sonata a Due

(*Continued on page* 32)

Bartered Bride at Metropolitan

Diverting Production of Smetana Classic, Offered in English Version by Graham Jones, Proves Delight in Popular Season — Cast Headed by Mario Chamlee and Muriel Dickson, English Debutante, Also Brings Debuts of Other Artists in Satisfying Performance Under Pelletier

By R. M. KNERR

One of the delights of the Metropolitan Popular Season is the highly diverting production of Smetana's The Bartered Bride, sung in an English version by Graham Jones, under the baton of Wilfred Pelletier. It offers all the charms of the Czech comic folk masterpiece (but somewhat Americanized and modernized, to be sure) performed by an outstanding cast including a majority of native artists who are experts in projecting the text clearly and of superior singing powers. The premiere, on May 15, drew a throng.

Making his re-entry to the company after several years' absence, Mario Chamlee completely captivated listeners by his superb singing and buoyant, manly acting in the role of Hans. Mr. Chamlee's voice today is one of the best tenors before the public, and he has gained in stage resource, poise and subtlety of acting. Muriel Dickson, English soprano, formerly with the D'Oyly Carte Opera Company, made her Metropolitan debut as Marie, offering a distinctive portrayal, winsome, spirited and charming to the eye. She is an experienced singer and dramatic actress, of excellent musicianship and had a warm reception from the huge audience. Louis D'Angelo showed his pronounced comedy talents in a highly amusing and effective portrayal of Kezal, the marriage broker, sung with apt and funny pantomime and vocalization of skill. The "hit" of the evening was undoubtedly scored by George Rasely, a tenor of wide stage and radio experience, who, making his debut, gave superb acting to Wenzel, the booby whom the marriage broker wishes Marie to wed. Mr. Rasely sang his ludicrous measures with unique skill and composed a stage portrait that was irresistible. Several other recent recruits to the company fulfilled their parts commendably. These were John Gurney as Micha, Anna Kaskas as a rich-voiced Agnes, Natalie Bodanskaya as the pert Esmeralda, and Norman Cordon admirably unctuous as Springer,

(*Continued on page* 14)

Milan Presents Restoration of Cilea's L'Arlesiana

Performances Given Excellent Support by International Public—New Work by Allegra Premiered—Marian Anderson, Horowitz, Piatigorsky, Busch, and Serkin Enchant Milanese

By MARY TIBALDI CHIESA

MILAN.—The Scala season, which was successful throughout, has ended. During the last weeks of April, which coincided with the Milan Fair, the Scala directors were careful to choose operas likely to satisfy the tastes of a more popular and largely international public.

An almost unknown work by Cilea, L'Arlesiana, was brought out anew. The libretto by Leopoldo Marenco is based on the Alphonse Daudet drama, and in 1897 Cilea—known everywhere for his Adriana Lecouvreur—composed for it a score full of delicacy, in a pastoral atmosphere well suited to the Neapolitan composer's temperament. Later Cilea revised the entire work. The music is pervaded by sincere emotion, its melodic inspiration is fresh and genuine. The public, which in recent years has shown a more sympathetic attitude toward Cilea than formerly, received Arlesiana with applause and acclamations. Antonicelli conducted and his vocal interpreters were people of exceptional value: Tito Schipa, who won a personal success as Federico; Gianna Pedersini, an excellent Mamma Rosa; along with Marie Laurenti as Vinetta and Mario Basiola as Baldassarre. The scenery by Mario Zampini, realized by Scajola, was poetical and imaginative.

VERDI, THE GREAT

Verdi's Otello was conducted by Marinuzzi with his usual skill and intelligence. The cast included Francesco Merli, Maria Caniglia, Piero Biasini, and Gino del Signore. A protagonist for Otello is hard to find, vocally and dramatically, and we must content ourselves while waiting for such an exceptional singer to come and realize in all its terrible power, the dark Shakespearean hero. The chronicle of the evening however, was a happy one and the crowded house spared no

(*Continued on page* 32)

Detroit Civic Opera Forces Present Brilliant Aida and Prince Igor

Ghione Leads Verdi Work with Martinelli, Tentoni and Meisle as Impressive Guest Artists—Singers from the Art of Musical Russia Perform Borodin Epic—Flagstad Hailed in Concert

DETROIT, MICH.—Franco Ghione of La Scala, Milan, conducted the Detroit Civic Opera and Detroit Symphony Orchestra at Masonic Temple on May 5 in a performance of Verdi's Aida with Giovanni Martinelli as Radames and Rosa Tentoni as Aida. This opened the spring opera season with every available seat taken. It was a triumphant performance; the lively atmosphere and heightened interest of Mr. Ghione's appearance were not one bit diminished by advance notices. The personal tribute from the audience and sustained applause that greeted him throughout were well deserved. The orchestra played with an admirable fervor under his baton and the enthusiasm elicited in the packed opera house was expressed in plaudits the like of which are rarely heard here.

Ghione did a brilliant piece of showmanship, bringing out the dignity and sorrow of the opera in rarely impressive terms. The great Martinelli, with lyric brilliancy and careful enunciation, gave a sincere interpretation of Radames. Rosa Tentoni as Aida sang with clarity of tone and offered a fine delineation of the role. Kathryn Meisle as Amneris set a precedent in genuine histrionic ability and magnificent vocal attainment. The King in the towering person of Norman Cordon revealed a fine basso voice and Pauline Pierce as the Priestess sang with distinguished tonal beauty. Nino Ruisi in the bass role of Ramphis sang with musical finesse.

The chorus, chiefly from The Art of Musical Russia, Inc., with selected voices from the Detroit Civic Opera chorus, was an excellent one, singing and acting as a harmonic whole; and the Yakovleva Ballet Russe, with some dancers from Theodore Smith's and Olga Fricker's organizations, made the Triumph Scene a lofty and effective one.

The principals were often applauded after their tuneful arias, and curtain calls were numerous after all three acts. At the final curtain the principals, Mr. Ghione and Thaddeus Wronski who is responsible for Detroit opera performance were the recipients of a prolonged ovation.

PRINCE IGOR SUNG

The attraction for the final production of the Detroit Civic Opera's spring season in co-operation with the organization called The Art of Musical Russia, Inc., on May 11 at Masonic Temple was Borodin's Prince Igor sung in Russian before a representative audience of 4,000 people. To the accompaniment of the great Detroit Symphony Orchestra directed by Eugene Fuerst, Prince Igor was a colorful spectacle. Repeated curtain calls kept the audience there until midnight.

The leading part, that of Yaroslavna, was taken by the attractive Jeanne Palmer, who aroused keen admiration by her moving histrionic ability and her powerful vocal delineation. Edwina Eustis, contralto, has a rich, warm voice and gained marked success with the audience. George Dubrovsky as Prince Igor sang with resonance. Messrs. Romankoff and Kallini as the clowns gave a successful and highly humorous sketch of opera buffoonery which caused much hilarity. The orchestra under the expert and inspired guidance of Eugene Fuerst received a personal ovation. And so ended Detroit's memorable spring opera season.

FLAGSTAD IN CONCERT

The superb singing and Nordic beauty of Kirsten Flagstad closed the season of the Detroit Concert Society at Orchestra Hall before an audience that stamped and shouted its applause. Flagstad's serenity and gracious dignity were commented on in her broadcast here last season. We were stimulated anew in this by an extensive exhibition of thrilling golden notes which from beginning to end were faultlessly beautiful in tone, shading and interpretation.

The program, accompanied by that able pianist, Edwin McArthur, began with the Leise, Leise from Freischütz followed by a group of Schumann and Schubert Lieder. The third group was in Swedish and Norwegian ending with Grieg. Next Flagstad sang a modern group in good English and finally Elisabeth's Prayer and Dich Theure Halle. Many encores were demanded and graciously given. R. C. B.

LILY DJANEL,

soprano, as Salome. Miss Djanel was chosen to sing this role by Richard Strauss under his direction last September at the Vichy International Festival. In April the directors of the Paris Opera invited her to sing Salome at the gala performances of that work, again under the baton of its composer. (Photo by G. Marant, Paris.)

Composers Form New Group

AGRA Founded to Protect Rights of Performing Serious Music as ASCAP Serves Popular Works

Leading American composers joined on May 14 at a dinner at the Hotel Madison, New York, in an organization to be known as the American Grand Rights Association, Inc., for the purpose of promoting, protecting and policing the performing rights of serious music in this country. The general aim of the new organization, which will be known briefly as AGRA, is to serve the field of serious music in a way similar to the service performed for popular music by the American Society of Composers, Authors and Publishers.

The chief distinction between the organizations, which have a number of members belonging to both, is that the ASCAP is interested in protecting rights of composers in single performances of smaller works over the air, on films, records and other reproductions, in theatres, hotels, restaurants and the like, while the AGRA aims to protect and promote large-scale compositions. Its objects are similar to those of the Performing Rights Society in England and other organizations of the sort in Continental Europe.

Charter members of AGRA, it was announced, include forty-four composer members, numbering many of the outstanding names in American creative music; two author members; and six artist members, since non-voting membership is open to performers of music. Over half of the composer members signing the charter were present at the dinner, the remainder having joined from every section of the country. In addition, there were in attendance at the dinner outstanding figures in the world of music management, criticism, and other fields.

The new association, which has been under discussion for months, was organized largely as the results of negotiations by Milton Diamond, motion picture, theatrical and music lawyer, who helped in the formation of the Producing Music Managers Association and the Columbia Concerts Corporation some years ago. He also aided in the clarification of patent rights when sound films replaced the silent motion pictures. Mr. Diamond, it is expected, will sail shortly for Europe to conclude negotiations now under way for the signing of reciprocal agreements with similar composers' protective organizations in England and on the Continent.

The organization has established offices in the Steinway Building, New York City, where it is planned to provide a clearing house for all rights to serious music. The AGRA hopes to secure for composers royalties on the larger compositions which they have never received in the past, and also to advance the cause of such music by making it easy for orchestras to secure scores of which only single copies exist. It is planned to clear titles for such works speedily, so that programs may be arranged without delay. The association will maintain control of all programs, both in the concert hall and on the radio, on which compositions in major forms by its members appear, and tariffs will be levied on the basis of the program selected. The organization looks toward the establishment of an educational program under which master recordings will be made of important modern works and distributed to schools and colleges for use in instruction.

SPEAKERS LAUD AIMS

At the dinner, Leonard Liebling, editor-in-chief of the Musical Courier and music critic of the New York American, presided as toastmaster. He introduced a number of persons well known in the world of music.

Mr. Diamond made a strong plea for support for the project. "We believe," he said, "that composers in this country should have not only glory but bread, and the AGRA must become a vital force in this country."

Leopold Godowsky, pianist and composer, said that annual meetings of composers of serious music are needed, as in other lines of endeavor, in order that policies may be fixed and results of such methods of procedure compared.

Arthur Judson, manager of the New York Philharmonic Orchestra and president of Concert Management Arthur Judson, was of the opinion that composers should be banded together in an organization such as the AGRA, not only to let the public know what they are doing, but to create a demand on the part of the American public for music by native composers. "We have the best symphony orchestras in the world," he said, "but we haven't succeeded yet in selling the audiences American music. The orchestras are not against native music, but in favor of it. One of the most important things for this organization to do, in my opinion, is to inaugurate propaganda for public appreciation of works of this country."

Other speakers included Aaron Copland, Virgil Thomson, A. Walter Kramer, Richard Hageman, Quinto Maganini, Charles Flick Steger, Edgar Stillman-Kelley, Sigismond Stojowski, Abram Chasins, Mrs. Claire Reis and Horace Johnson.

CHARTER MEMBERS

Appearing on the charter of AGRA as its first board of directors are: Aaron Copland, Milton Diamond, John Powell, Roger Sessions, Virgil Thomson and Edgar Varese, all of whom except Powell and Varese were present at the dinner.

Other composer members present were: P. H. Allen, Marion Bauer, Evelyn Berckman, Otto Cesana, Ulric Cole, Lehman Engel, Isadore Freed, Richard Hageman, Charles Haubiel, Horace Johnson, Otto Luening, Quinto Maganini, Otto Miessner, Harold Morris, Nicolai Nabokoff, Solomon Pimsleur, Wallingford Riegger, Charles Flick Steger, Edgar Stillman-Kelley, Sigismond Stojowski and Pietro Yon.

Other charter composer members announced include: Joseph Achron, John J. Becker, Franz C. Bornschein, Carl Bricken, Cecil Burleigh, Arthur Farwell, Elliott Griffis, Frederick Jacobi, Werner Josten, Edward Kurtz, John Powell, Laurence Powell, Bernard Rogers, Robert L. Sanders, Tibor Serly, Arthur Shepherd, William Grant Still and Powell Weaver. Author members who have signed the charter include: Percy MacKaye and Cale Young Rice. Performing artist members include: Richard Crooks, John Warren Erb, Albert Spalding, Alexander Smallens, Jessie Stillman-Kelley and Lawrence Tibbett.

Among others prominent in the music world who were present at the foundation dinner of AGRA were: Maurice Van Praag, manager of personnel, New York Philharmonic Orchestra; Mrs. Claire Reis, member of the board of directors for the League of Composers; Arthur Judson, Lawrence Evans, F. C. Coppicus, Fitzhugh Haensel, F. C. Schang, John Majeski, Pierre V. Key, A. Walter Kramer; E. C. Mills, general manager of ASCAP; F. C. Adler, E. L. Bernays, and John G. Paine, head of the Music Publishers' Protective Association.

Soloists, Opera and Ballet for New York Stadium Series

Although $20,000 of the required $75,000 guarantee fund for the concerts in the Lewisohn Stadium this summer is still lacking, plans are being completed for the season, which begins on June 24. Five soloists have been engaged for the three opening weeks. Albert Spalding inaugurates the season, playing the Beethoven violin concerto. On June 29, Harold Bauer is to be heard with the orchestra in the Schumann concerto for piano. John Charles Thomas sings for Stadium audiences on July 6. George Gershwin will appear as soloist and conductor in his piano concerto, a feature of an all-Gershwin program, including the first performance of an orchestral suite arranged from his opera Porgy and Bess. A second eminent violinist is scheduled for July 13 and 14, when Mischa Elman is guest artist.

Three operas are planned for July 2 and 3, July 23 and 24 and August 6 and 7. Titles and casts are to be announced later. Ballet productions bring the American Ballet in an all-Stravinsky program on July 16 and 17, and the Catherine Littlefield Ballet from Philadelphia in an all-Ravel list (including the first New York performance of the complete Daphnis and Chloe) on July 30 and 31.

Jose Iturbi conducts the first two weeks and the fourth, fifth and sixth weeks. Paul Kerby is in charge of the third week, and the final two weeks are under Willem van Hoogstraten. Alexander Smallens directs the ballet and operas, and is to conduct the Gershwin evening except for the piano concerto.

The same low price range will prevail. Because of demands for reserved seats, the table section is to be increased, and on "special nights" these seats will sell for $1.50.

Those wishing to contribute to the Stadium fund should send their checks to the Stadium Concerts, 20 West Fifty-seventh Street, New York. Mrs. Charles S. Guggenheimer is chairman of the Stadium Concerts Committee.

Special Choral and Opera Features for Philharmonic Orchestra Season

Three special features for the coming season of the New York Philharmonic Orchestra have been announced. These are performances of Strauss' opera Elektra in full concert form; Arthur Honegger's symphonic psalm King David and the complete third act of Wagner's Parsifal. All these are to be presented in March during the regime of Dr. Artur Rodzinski. King David is to be given on March 7 in cooperation with the League of Composers; Elektra, the middle of the month; and Parsifal, March 28 (Easter Sunday afternoon).

Soloists announced for next season include Vladimir Horowitz, pianist (under John Barbirolli's direction) on December 31 and January 1; Josef Hofmann, pianist, during Christmas week; Jascha Heifetz, violinist, December 3 and 4; Gaspar Cassado, Spanish cellist, makes his American debut with the orchestra, December 10 and 11; Manuel Quiroga, Spanish violinist, plays with an orchestra for the first time in this country on February 4 and 5; Samuel Dushkin, violinist, is to be soloist during the week that Stravinsky conducts. The list of soloists also holds Robert Casadesus, Myra Hess, Jose Iturbi, Rudolf Serkin and Artur Schnabel, pianists; Ethel Bartlett and Rae Robertson, two-pianists; John Corigliano, assistant concertmaster of the orchestra; Mishel Piastro, concertmaster; and Joseph Szigeti, violinist, and Joseph Schuster, first cellist of the orchestra.

Rosa Tentoni and Sydney Rayner Engaged for Metropolitan

General Manager Edward Johnson has announced the engagement for the Metropolitan Opera Popular Season of Rosa Tentoni, American soprano. She has sung at the Lewisohn Stadium, with the Philadelphia Opera Company and with the New York Philharmonic Orchestra under Toscanini. Miss Tentoni's first performance was as Santuzza in Cavalleria Rusticana on May 22.

Another new addition to the roster of the Metropolitan Popular Season is Sydney Rayner, American tenor of the Opéra-Comique of Paris. He has also sung at the State Opera of Berlin and other important opera houses of Europe. Mr. Rayner's debut will be made as Don José in Carmen on May 23.

Older Works Dominate Bills At Berlin's Lyric Theatres

Norma's Age Tells Heavily—Wagner's Ring in Excellent Hearing—Philharmonic's Guest Conductors—Coloratura Rivalry—Plethora of Pianists

BERLIN.—At the Staatsoper, Josef Gielen gave Rigoletto new scenery and with new accents on the histrionic details. In Alexander Sved he had a wonderful leading baritone who acted as well as he sang, so that he put all the rest of the cast in the shade. Neither Marcel Wittrisch (Duke) nor Maria Cebotari (Gilda) won as much applause as Sved. Walter Grossman (Monterone) fell short of the dramatic possibilities of this key part. Settings and costumes, done by Pasetti, were excellent as they always are in this house. Robert Heger's conducting gave a reliable performance.

NORMA DUSTED

At the Deutsches Opernhaus, Hans Batteux tried to give a "Steinach" process to Norma, an opera thickly covered with dust. A new translation and treatment by Werner Oehlmann cut out the obsolete cadenzas and fancy ornaments, so that the part of Norma (formerly a fat role for coloratura) turned into rather plain dramatic soprano material well sung by Elisabeth Friedrich. Constance Nettesheim was a good Adalgisa. Hans Fidesser steered his role through the opera between both his loves, until he finally had to go to the stake—nobody can escape his fate. Wilhelm Schirp, head of the Druids, featured his fine voice and glittering sword. Despite these valiant efforts, a worn out musical form and style could not be glossed over, and it should seem the course of wisdom to let rest in peace a work which has already reposed so long. During the *entr'acte*, Hitler's election speech was broadcast from Cologne, and when it was finished the entire audience stood up, and with arms outstretched, sang in the radio projected Niederländische Dankgebet.

SIEGFRIED RENEWED

Continuing Wagner's Ring, the Deutsches Opernhaus brought out a Siegfried equally excellent in cast and staging. Wilhelm Rode, who had the stage management, acted and sang the Wanderer exceeding well. Gotthelf Pistor accomplished the title role with admirable strength and steadiness. Hans Florian (Mime), Eduard Kandl (Alberich), Wilhelm Schirp (Fafner), Luise Willer (Erda), Elsa Larcen (Brünnhilde) and Gertud Langguth (Wood Bird) completed a cast of high rank. Settings and costumes were by Eduard Suhr, and it may interest readers to know that Karl Hermann Muller, chief propagandist of the Deutsches Opernhaus, has written a book called Wachet auf (Wake Up) in which he gives helpful hints with respect to the management and scenery of Wagnerian operas.

PHILHARMONIC DOINGS

This orchestra did a series of gala concerts with eminent foreign conductors. Ernest Ansermet (Geneva) led the symphony in D (Mozart), two movements from Romeo et Juliette (Berlioz) and Iberia (Debussy); the last-named came off particularly well. Wilhelm Backhaus, professor since Hitler's birthday, was acclaimed as soloist in Beethoven's G major piano concerto.

Wilhelm Sieben, another guest, conducted the fourth evening of the 1936 Beethoven Cycle. A prominent leader of musical life in the Rheinland, Sieben demonstrated his outstanding qualities in the Leonore III and fourth symphony. Hugo Kolberg was applauded in the violin concerto.

Another fine conductor from abroad was Loro V. Matacic from the National Theatre, Zagreb. He gave a vital reading of Bruckner's third symphony and also had opportunity to prove his skill in some Jugoslavian works: Lebzelterherz, by K. Baranovic and Symfonische Reigentanz, by J. Gotovac. Lubka Kolessa, Polish pianist, played the F minor concerto (Chopin) with artistry. Conductor, soloist, and orchestra all received tremendous applause.

Conducting for the fourth time here, Eugen Jochum, young German musician, brought Hymnen für Orchester, by Hermann Höller, Beethoven's fifth, and the same master's piano concerto in G (played with wonderful touch by Robert Casadesus).

Three coloraturas competed during March and April for new high-note records. Miliza Korjus, now on her way to America for film work, opened the proceedings. She is the youngest of the trio and perhaps in the highest degree the real coloratura of the group. Her lovely voice has uncommon power, and her staccatos, scales, trills and cadenzas are especially quick and clear. Rosina's most famous aria from The Barber of Seville, gave exquisite enjoyment as sung by Miss Korjus.

A little later Erna Sack of the Dresden Opera, won her audience with the dizzying heights she attains—in which respect it should seem she is is hard to rival. She scored a triumph in the Queen-of-the-Night aria.

And last but not least, Erna Berger came, warbled, and conquered. Instead of the usual assortment which coloraturas are in the habit of dishing out, she gave a highly tasteful and intelligent program. Pietro Torri, Rameau, Handel, Ignaz Holzbaur (first composer of a German opera) Joh. Christian Bach, Mozart, and Schubert contributed to her delectable *menu*, every bit of which was served by Erna Berger with high art. Of course the applause did not stop until she had given many extra helpings.

Maria v. Maximovitch offered two evenings in Bachsaal, exhibiting anew her ripe singing art in a program of French and Russian composers. Rachmaninoff's Georgian Song had to be repeated.

OTHER SINGERS

Male vocalists who have lately registered well in Berlin include the Meistersextett (formerly called Comedian Harmonists) who delighted a packed Philharmonie Hall; Regensburger Domspatzen (a boy chorus from Regensburg) conducted by Dr. Schrems in an interesting concert in Marmorsaal; and Niels Kallmann and Arno Schellenberg, baritones, who did ballades and arias in the Singakademie.

Other song events rewarded with plaudits were a joint recital by Lula Mysz-Gmeiner, Gerhard Hüsch, and Julius Patzak, in Beethoven Saal; Sybil Crawley, a Lieder program in Bechsteinsaal, which also witnessed recitals by Lucy Seigrist, Ffrangcon-Davies, Helga Heile, Heinz Wrana and Edmund Olszewski.

FEW INSTRUMENTALISTS

Excepting the pianist, instrumentalists were rare orchids in this big musical bouquet. Gaspar Cassado (with Friedrich Wuhrer at the piano) played Beethoven, Brahms, and Grieg sonatas in Bechsteinsaal. Cellist Eugen Sandow celebrated his seventieth jubilee at a heartily applauded concert. Hans Dunschede, concertmaster at the Deutsches Opernhaus, gave a successful recital in Beethoven Saal. Two ambitious young violinists gamboled in the concert meadow, i.e., Bechsteinsaal, namely Leona Flood and Grace Macbride.

Chamber music organizations whose performances pleased large crowds were the Kniestadt Quartet, Wendling Quartet, Fehse Quartet, Kammermusik-Vereinigung of the Philharmonic, and the Pasquier Trio, the last in most refined readings of Beethoven, Reger, and Jean Rivier.

OUTSTANDING PIANISTS

Among the dozens of pianists who claimed public attention, outstanding recitals were those of Lubka Kolessa, Frederic Lamond, Claudio Arrau, Johannes Strauss, Hermann Hoppe, Margarita Wustner, Max Pauer, Julian V. Karolyi, Hans Bork, Raoul V. Koczalski, Walter Thiele, Monrad Hansen, Poldi Mildner and Luise Gmeiner.

HEINRICH FRANKE.

The Dybbuk Sung in English

New York Hears First Performances of Rocca's Music Drama Under Baton of Franco Ghione, La Scala Conductor—Cast Headed by Rosa Raisa as Impressive Heroine—Detroit Civic Opera and Symphony Orchestra Aided by Singers from The Art of Musical Russia

New York's first hearing of The Dybbuk, mystic music drama in a prologue and three acts by Lodovico Rocca, based on the play by Sholom Anski, with libretto by Renato Simoni, was given in Carnegie Hall on May 14. The work, sung in an English translation by Archie Coates, was repeated on the next evening and in two Saturday performances. The presentation was made by the Detroit Civic Opera Company (Thaddeus Wronski, director), assisted by singers of The Art of Musical Russia, Inc., with the Detroit Symphony Orchestra supplying the instrumental background. Franco Ghione, conductor from La Scala, Milan, where the opera had its premiere in 1934, came to this country especially to lead the performances in Detroit, Chicago and New York. The stage director was Eugene Fuerst, and the dances were supplied by the Yakovleva Ballet Russe.

The Dybbuk in its dramatic form earned many encomiums in its production at the Neighborhood Playhouse, New York, some years ago. It is a highly impressive drama, steeped in Hebraic folklore and liturgy, and tells its story poignantly and with climactic force. Briefly, it concerns the compact made by Reb Sender and Reb Nissen that if a boy and girl child are born to them, they shall be espoused, this being narrated in the form of a prologue with unseen singers "somewhere in space." The first act takes place in a synagogue where Hanan, son of Nissen and a student of mystic lore, returning from a journey finds Sender's daughter, Leah, about to be wedded to a wealthy neighbor's son. In desperation he calls on the powers of darkness to give him unlimited gold and power to win her, and dies apparently as a result of his blasphemy. In Act II the wedding ceremony is about to be celebrated, when Leah, visiting the grave of her dead mother, is possessed by Hanan's soul in the form of a "dyb-buk" or demon. In the final act, which has mounting dramatic force, the efforts of the holy man, Reb Ezriel, to exorcise the demon with the aid of holy incantations, results in the death of Leah, who passes to celestial spheres in company with Hanan.

SCORE OF MIXED ELEMENTS

The Rocca score, which won a national contest in Italy and was premiered at Milan and afterward repeated in Rome and other cities is in general a felicitous and stageworthy one. It reveals its composer as an instinctive melodist, basing his operatic idiom essentially on the Italian models of the Puccini-Mascagni school, but with a strong influence of Russian operatic manner, particularly in its choruses, which often suggest Moussorgsky. The orchestration is skilled, transparent and frequently modernistic in method, especially in the dramatic portions of the score. These on the whole are not so successful in continuing the mood and spirit of the drama as are those passages which draw upon Jewish ritualistic themes and folk ingredients. The eclectic style is at times disturbing, but Rocca is an experienced writer for the theatre and his work, if not all of a piece in concept and manner, is one of the most effective stage scores that have come out of Italy in recent years.

CAST SHOWS COMPETENCE

The production had many evidences of careful preparation, in staging and musical conception, though the narrow pit of Carnegie Hall scattered the orchestra and also made it sound somewhat overbalancing to the voices. Acoustically, the instrumental portion was not always perfectly fused with the stage doings.

The cast was headed by Rosa Raisa as a tragic and highly dramatic exponent of Leah, singing with great intensity and holding the rapt attention of the listeners in the climax of Act II and the thrilling incantation scene. She is an actress of notable powers in this work. Frederick Jagel sang well as Hanan, but gave almost nothing of the tortured intensity of the youth. Pauline Pierce as Frade, Leah's nurse, was at home in her part, and Joseph Royer was a competent Reb Sender. The weighty role of Reb Ezriel, who dominates the last act scene, was sustained with force and effectiveness by Nino Ruisi. Ivan Ivantzoff, as the Messenger, voiced his lines acceptably. The large cast also included Paul Ancley (Michael); Gean Greenwell (Maier, and Voice of Nissen), George Gordon (Menashe), Josef Kallini and John Bacon (Two Batlons), Marguerite Hawkins (A Woman, and Gitel), Joy Sweet (Second Woman), Helen Schwedova (Basia), Gretchen Haller (Blind Woman), and Myron Taylor (Cantor). The diction of the singers was not always clear, with a few notable exceptions, much of Mr. Coates' expressive English text eluding the listeners.

The large chorus of the Detroit Civic Opera sang effectively, despite some pitch differences in the prologue. Ghione's conducting showed intimate familiarity with the opera and also his experience as a moulder of operatic nuance and color, despite difficulties of production that were not of his making. The Yakovleva ballet deserves especial credit for its strikingly expert performance in the wedding scene. The scenery, said to be a copy of that of La Scala, emphasized the drama's mood, especially in Act II. The large audience included notables of the musical world, and called the chief artists before the curtain repeatedly. R. M. K.

Josef Hofmann Sails for South American Tour

Josef Hofmann, pianist, and Mrs. Hofmann were passengers on the SS. Eastern Prince, sailing for South America on May 16, where Mr. Hofmann will commence a tour of thirty concerts. The tour opens on

(*Photo by Albert Petersen.*)

JOSEF HOFMANN

May 30 in Rio de Janeiro, where he is to give six concerts, to be followed by four concerts in Sao Paulo, six in Montevideo and in Rosario and ten appearances, in recital and with orchestra, in Buenos Aires. This is Mr. Hofmann's first visit to South America. The two pianos required on this tour for his use were shipped several weeks in advance of his sailing.

This South American tour is the culmination of the most extensive season which Mr. Hofmann has undertaken for many years. Having played in three continents this season, he was heard thirty-seven times in Europe between October 1 and December 17, thirty-five times in the United States between January 10 and March 22 and thirty times in South America, Mr. Hofmann will have fulfilled more than one hundred appearances in a period of seven months, a record only surpassed by the unprecedented number of concerts he played some years ago, numbering one hundred and thirty-six in one hundred and seventy-two days, including Texas, California and parts of Canada; the peak of this was reached when he played thirty-three concerts in thirty days.

Mr. and Mrs. Hofmann return to the United States late in August, when the pianist renews his concert activities here, opening his season in Philadelphia, his home city, as soloist with the Philadelphia Orchestra on October 16 and 17. During November he will play exclusively in Cuba and Mexico.

Eugene List Sails for London

Eugene List, the seventeen-year-old American pianist who made his debut with the New York Philharmonic Orchestra last winter, sailed, May 20, on the SS. Manhattan for London to join his teacher, Olga Samaroff-Stokowski. Mr. List will make a limited number of concert appearances next year, among them as soloist with the Montreal Orchestra on November 8 and with the Cleveland Orchestra on November 26 and 28 playing the Shostakovitch piano concerto.

Boston Symphony Orchestra Concludes Season of Admirable Accomplishment

Ovations for Koussevitzky and Men at Final Concerts—Fiedler Begins Pops Season with Eclat—Hadley Conducts Commonwealth Players in Native List

BOSTON.—The final concerts of the Boston Symphony Orchestra on May 1 and 2 offered a Vivaldi Concerto, arranged by Alexander Siloti; two pieces by Liadoff, The Enchanted Lake and Kikimora; Sibelius' Pohjola's Daughter and the first symphony of Brahms. After the Brahms there was an ovation for Mr. Koussevitzky and the orchestra, which was richly deserved. The program of the last concert hardly needs discussion, except to call attention to the charming and imaginative music of Liadoff. The season as a whole has been remarkable for two things: first, the fact that so little new music was presented (only ten such works were given in the regular series) and, second, that there were so many restorations of symphonies that had been more or less neglected, the first and ninth symphonies of Mahler, the seventh of Bruckner, that by Rachmaninoff in E minor, the eighth of Glazounoff and the Taneieff in C major. Such a record was highly commendable in that it served to widen the repertoire of symphonies, which are often limited to those that are well known of Beethoven, Schubert, Brahms, Franck and Tschaikowsky. The new music resulted in only two scores that were in our opinion of lasting interest. The more impressive of these was the fourth symphony of Albert Roussel; the other was the triple concerto by Alfredo Casella. Mention should also be made, however, of the two short symphonies by Carlos Chavez and of Edward Burlingame Hill's Sinfonietta, which were well worth hearing.

POPS SEASON OPENED

Hard on the heels of the close of the formal symphony season came the first concert of the Pops in Symphony Hall on May 6. This is the fifty-first season of the Pops, and Arthur Fiedler is again the conductor. The Pops do not change much in the course of the years. Now that one can again buy wine and beer at one's table the change is even less pronounced. There was a full house for the first concert, and the program was much the same as usual. The only semi-novelty was the clever and amusing Divertissement by Jacques Ibert.

The following night at the Pops was a special benefit for the Christopher Shop, an American program with George Gershwin as guest composer, conductor and soloist. In the last capacity he was heard in his concerto in F and the Rhapsody in Blue. He also conducted his suite from Porgy and Bess. The last was the best of his music on the program, even though it was not entirely satisfactory and might prove even less so without a knowledge of the opera. On May 10 at the Pops Heinrich Gebhard, pianist, was the admirable soloist in the Liszt A major concerto.

Finally there was a concert by the Commonwealth Orchestra (a W.P.A. project) in Jordan Hall of American music, conducted by Henry Hadley. The orchestra played well and Dr. Hadley was applauded vigorously for his excellent interpretations. A complete record of it was as follows: Bach's Chaconne arranged by Polah; Edgar Stillman Kelley's Aladdin Suite; Henry Hadley's concertino for piano (Eunice Howard, soloist); Louis Ayres Garnet's Country Holiday suite and James F. Dunn's overture on Negro themes. Miss Howard was enthusiastically received for her performance of Dr. Hadley's work.

HARPSICHORD CONCERT

Of interest was a series of concerts in Cambridge of harpsichord and clavichord music played by Ralph Kirkpatrick. Mr. Kirkpatrick has recently been awarded a Guggenheim Fellowship for study in Europe, and this series was in the nature of a last appearance here for some time. His opening program listed a Chaconne by J. C. de Chambonnieres, Bach G major Partita, Rameau's Le Rappel des Oiseaux, Giles Farnaby's Giles Farnabye's Dreame, Bach's fantasy in C minor and fugue from The Musical Offering and three sonatas by Domenico Scarlatti. The program was delightful and interesting, varying from the light to the serious. It was exceedingly well played by Mr. Kirkpatrick. The second concert on May 14 turned out to be less satisfactory because of the difficulty of hearing the clavichord at a distance of more than a few yards.

BACH CANTATA CLUB

The Bach Cantata Club gave an interesting concert in St. Paul's Cathedral on May 13. Mrs. Langdon Warner conducted the chorus, soloists and small orchestra in Emmanuele Astorga's Stabat Mater and Max Reger's cantata, O Haupt voll Blut und Wunden.

The W.P.A. musician's under Ernst Hoffmann, gave two excellent performances on May 14 and 15 of Humperdinck's Hänsel and Gretel. This was a remarkably capable concert performance of the opera, and Mr. Hoffmann deserves much approbation for his presentation. A. W.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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New York MacDowell Club Announces Contests

The MacDowell Club of New York City announces its fifth annual Young Artists Contest to be held in October. The object of this contest is to provide a public appearance in New York City for gifted young professional artists. Contestants whose work is selected as showing the most outstanding merit will be presented in individual recital programs at The MacDowell Club Auditorium without expense.

Pianists, violinists, cellists or harpists entering the contest must be prepared to play from memory a complete recital program and one concerto. Singers must be prepared to perform a program of standard numbers in three languages, English, German and either French or Italian. Chamber music organizations must be prepared to play a program of three standard works. Selections from these programs will be heard by the judges.

The contest is open to all students not over thirty years of age who are studying with private teachers. Private pupils of teachers who are engaged at music schools or other educational institutions are also eligible. Applications must be filed before September 19 and must be accompanied by a letter of recommendation from a teacher or musician of acknowledged standing.

The MacDowell Club also announces its third annual Chamber Music Competition for Amateurs. The object of this competition is to stimulate and encourage the non-professional musician to form chamber music groups. It excludes all professional musicians who perform in public or students preparing to enter the concert field. Groups, however, may have one professional member and there is no objection to ensembles being coached by a professional. Competitors are unrestricted by age limits. The judges will be selected from a list of distinguished musicians.

Standard works such as the quartets of Beethoven, Schubert, Mozart, have been selected by the judges, the exact titles of which may be obtained by writing to the MacDowell Club. Competitors will receive from the judges constructive criticism based on their musical understanding of the work rather than technical proficiency. A prize, the nature of which will be announced later, is to be awarded by the club to the winning groups.

Amateur musicians who wish to enter the contest but have not yet formed a group of their own, may, if desirous of getting in touch with other instrumentalists, write to The MacDowell Club Chamber Music Competition, and receive names and addresses of others in a like situation.

Application blanks and further information for both contests may be obtained from The MacDowell Club, 166 East 73rd Street, New York City.

Gilbert and Sullivan Association Gives Marionette Show

A performance of Gilbert and Sullivan's The Mikado by marionettes, the last in the spring series of monthly Songfests held by The American Gilbert and Sullivan Association, took place on May 21 at the Parish House of the French Church, New York. The marionettes, built and manipulated by children between the ages of thirteen to sixteen, performed at this meeting through the courtesy of Federation Settlement under the direction of Betty Lubin.

A complete production of Trial by Jury, the one-act Gilbert and Sullivan operetta also featured the program. The presentation, given in authentic costumes, was directed by W. Nason Cooper of Ozone Park, L. I.

Plans to hold a Gilbert and Sullivan Boatride on June 21 were announced by The American Gilbert and Sullivan Association. Members as well as non-members may join on this trip to Indian Point via the Hudson River Day Line.

Louis Persinger Has Active Season

Although Louis Persinger has been much associated with the training of child prodigies, he also is the mentor of many mature pupils. This list includes Miriam Solovieff, Gloria Perkins, Arnold Eidus, Anatol Kaminsky, Marlyn Crittendon, Frances Shapiro, Mary Eaton, Dawn Hope, Alice Erickson, Bessie Simon, Eugenie Limberg, Hinde Barnett, George Ockner, Fredell Lack, Arnold Caplan and Dorothy Kesner and others. Several will make their formal New York debuts next winter.

LOUIS PERSINGER

During the last five years, three of Mr. Persinger's pupils have won the Naumburg Prize: Inez Lauritano, Harry Katzman, and Joseph Knitzer. The latter also won the Schubert Memorial award and the contest of the National Federation of Music Clubs last year. He recently finished a long concert tour under the management of Arthur Judson.

Among those who have formerly studied with Louis Persinger are Yehudi Menuhin, Ruggiero Ricci, Stephan Hero, Guila Bustabo, Kayla Mitzel and Grischa Goluboff. Persinger disciples are playing in the London Symphony Orchestra, besides other orchestras, and are also teaching in various colleges throughout the country.

"A pupil about whom I have much interest and pride is my young son, Rolf," Mr. Persinger said in a recent interview. "He has been studying the violin with me since he was very young. I want him to enjoy his youth, so his practicing has been limited in order to give him time to join the boys in athletics at school. He is a member of the school track team and is on the basket ball squad. I believe the boy has a good talent and I think he will hold his own and do something really fine without being freakish."

Besides coaching a number of prominent violinists in their concert programs this season, Mr. Persinger has made some solo appearances himself, recently playing the Beethoven concerto with Alfred Wallenstein over WOR. Muriel Kerr and Rosalyn Tureck have been heard with him in a series of sonata recitals.

The entire month of June the Persinger family will spend touring the South, after which Mr. Persinger resumes his private teaching in his New York studio and at the Juilliard School, with which he has been associated since 1930. J. V.

Walter Mills' Bookings

Walter Mills, baritone, was soloist on May 12 for the Junior Emergency Relief Society at the Biltmore Hotel, New York; 20, he was assisting artist for the Octave Club, Norristown, Pa. Mr. Mills is to give a joint recital with William Harms at Plainfield, N. J., on June 2.

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Philadelphians in Cleveland

Stokowski and His Forces Receive Ovations—Resident Groups Offer Concerts

CLEVELAND, O.—Eastward bound on its transcontinental tour, the Philadelphia Orchestra paid Cleveland a fleeting visit, enthralling 8,000 listeners in the vast spaces of Public Auditorium with a program of ecstatic beauty. Stokowski chose his Bach-Wagner combination for the occasion, conjuring forth from these scores such glowing colors as words fail to express. Cheers resounded and encores were offered in the form of a Bach Sarabande and, after the glorious Wagner portion, Debussy's Afternoon of a Faun. Combining the qualities of a great musician with expert showmanship, this dynamic leader demanded and received the utmost from his band of virtuosi.

FEDERAL MUSIC PROJECT ORCHESTRA

Two interesting concerts by the WPA Orchestra under the baton of Rudolf Schueller were attended by capacity audiences at the Federal Music Auditorium and John Hay High School respectively. An all-Wagner program, offering the Flying Dutchman Overture, the Siegfried Idyll, Tannhäuser Overture and the closing scene from Die Meistersinger with the *apotheosis* to Hans Sachs, in which the combined choruses from Friends of Opera and Socialer Turnverein were heard. Guy Maier, who, as regional director of the WPA music project, had been much impressed with the excellence of this orchestra, expressed the wish to appear at one of its concerts and chose the Mozart C major concerto for his vehicle. His fine performance of this lovely work won him an ovation from his delighted audience.

Mr. Schueller conducted the orchestra in Richard Strauss' rarely performed Festival March; the Abert orchestration of a Bach prelude, chorale and fugue; Liszt's Angelus; and Smetana's tone poem, The River, from Bohemia's Groves and Fields.

MODERN DANCE DEMONSTRATION

A demonstration of the modern dance attracted a large audience to the Museum of Art. The vogue of this somewhat vague expression of something or other seems to exert a fascination over young people seeking new fields to conquer. Eleanor Frampton and her group chose the works of Cleveland composers as her background. Beryl Rubinstein, Herbert Elwell and Lionel Novak furnished compositions which Mr. Novak performed at the piano. Margery Schneider and her assistants chose modern French music (Poulenc) and the Italians, Casella and Malipiero, with Mrs. Charles Schneider at the piano. The third section, consisting of Eleanora Buchla and her group, danced and mimed to music by Lully, Ernest Toch and Zoltan Kodaly.

WPA LIGHT OPERA

The WPA Light Opera Company under the experienced guidance of Handel Wadsworth, presented a spirited performance of the Chimes of Normandy, after closing The Mikado. The latter was staged sixteen times in different auditoriums, and it seems that a similar fate is in store for the Chimes, judging from the enthusiastic reception this light classic was accorded. Myron Ryan, Leland Sheehy, Elroy Ward, Josef Raab and Michael Huber carried off the honors. The female voices were less impressive; but the chorus did splendid work and was well trained.

CHAMBER PROGRAM

The Cleveland String Quartet (Josef Fuchs and Rudolph Ringwall, violins; Carlton Cooley, viola; and Victor de Gomez, cello), assisted by Arthur Loesser, piano, announces a Brahms chamber music festival, presenting seventeen of the master's chamber works during the last two weeks of May on alternate evenings, similar to last year's Beethoven series. R. H. W.

Cherkassky to Tour Europe in Fall

Shura Cherkassky will leave New York at the beginning of June for Rockport, Me., where he plans to spend the summer. Early in October he begins a three months tour of Europe. The tour includes appearances in England, France, Poland, Latvia, Finland and Sweden.

Josephine Forsyth Work Heard in Many Lands

Josephine Forsyth's musical setting of The Lord's Prayer was extensively performed on Easter Sunday, including ten presentations reaching across the American continent and it was also heard in Jerusalem. It was given

(Photo by Apeda.)

JOSEPHINE FORSYTH

for the third consecutive year at the Easter Sunrise Service in the Hollywood Bowl, sung by a large chorus with the composer at the piano, assisted by Julie Kellar, harpist, under the direction of Ruben Rickets, and carried on a coast to coast Columbia broadcast. Two other Hollywood performances were given—at the Rosewood Methodist Church and at the Hollywood Lutheran Church. In Los Angeles, it was offered at All Souls' Church, Ambassador Hotel, harp trio under the direction of Julie Kellar, the composer at the piano. Other cities in which the Forsyth setting of The Lord's Prayer was featured were Glendale, Santa Monica, Chicago, Ashland, Cleveland and St. Petersburg, Fla.

This composition of Miss Forsyth is now available in eight arrangements. It has been translated into Hebrew, Latin, Welsh, and is sung daily by school children in some parts of Wales for the devotional exercises of the day. Other published compositions of Miss Forsyth include A New Year Carol and Precious Wee One.

Miss Forsyth is a native of Cleveland, O. She studied voice with the late Marcella Sembrich and made her debut in musical comedy on Broadway in 1919. In 1924, under the management of Annie Friedberg, she appeared in her original recital entitled Lyric Thoughts at Twilight, much of the music and lyrics written by Miss Forsyth herself.

University of Ohio Concert Band in Toledo

TOLEDO, O.—Toledo was given an excellent post-season concert by the Concert Band of the University of Ohio on April 29. It was presented in the Peristyle before a large and enthusiastic audience. The director was Eugene J. Weigel who has accomplished fine results with an aggregation of about one hundred young men.

The program was a generous one composed entirely of selections from the classical composers beginning with Glinka's overture to Russlan and Ludmilla and closing with Tschaikowsky's 1812 Overture. Between these were selections from the works of Borodin, Elgar, Berlioz, Respighi and Debussy, rather imposing for a group of undergraduates, but nevertheless admirably performed. The audience was so favorably impressed that the band had to add four encores to its program. A. McL. T.

Barzin Again to Direct National Orchestral Association

The National Orchestral Association announces that Leon Barzin will again be its musical director during 1936-37. The usual membership concerts will take place on October 26, November 16, December 14, February 22, March 22, and May 3. Admission is restricted to members of the Association, who contribute from $1 to $5,000 each yearly to support its work of training young musicians in ensemble playing, and there are no single admissions. Soloists appearing at the concerts include eminent artists.

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Richmond Spring Festival Brings Gala Operatic and Concert Performances

San Carlo Company in Nine Presentations—Choral and Orchestral Events a Feature—Curtis String Quartet Plays

RICHMOND, VA.—The recurrent Richmond Spring Festival brought to the city the San Carlo Grand Opera Company for a series of nine performances during the week of May 4 to 9, inclusive. The presentations comprised La Traviata, Hänsel and Gretel (matinee), Samson et Dalila, Cavalleria Rusticana and Pagliacci, Martha (matinee), Carmen, Tannhäuser, Madam Butterfly (matinee) and Aida. The Gallo management excelled its previous fine record here in the lavishness of its scenery and staging, in the excellent quality of its vocal ensemble—by which is meant its excellently voiced and trained chorus—and in the general finish and verve with which its presentations were given.

Led by its capable and versatile conductor, Carlo Peroni, the respective works were given with a genuine metropolitan quality. Not a leading singer appeared to be out of voice, and each participant gave his best lavishly and unsparingly.

OUTSTANDING PERFORMANCES

To designate particular artists for special mention is difficult, when all were so good as to merit personal praise, but some performances were so outstanding as to merit distinction. Bianca Saroya, for highly notable appearances as Santuzza (a brilliant performance of the role) and as Aida, in which her singing and acting were resplendent; Ljuba Senderowna, as Amneris, as fine an exposition of the role as we have ever heard, sung with opulence of voice and distinction of style; Lucille Meusel, as Violetta, disclosing a young fresh voice of extreme beauty; Florence Wylde, a Venus of striking voice and personality; Goeta Ljungberg, as the guest singer of Elisabeth, in a brilliant performance; and Cyrena Van Gordon, whose rich and extensive voice and majestic appearance in the role of Dalila evoked praise and many recalls.

Pasquale Ferrara, in the roles of Samson and Tannhauser, established himself here as an artist of great powers in widely differing roles; Aroldi Lindi, a splendid Rhadames; and Tannhäuser, established himself here as roles; Aroldo Lindi, a splendid Rhadames; freshness of tone and real distinction of mansang Turiddu, Lionel and Pinkerton with Dimitri Onofrei added new lustre by his Don Jose and Alfredo; Mario Valle and Stephan Kozakevich did notable work in various roles, while to Mostyn Thomas fell the roles of the elder Germont, Tonio—with a dramatic singing of the Prologue and adroit comedy through the opera—as well as fine presentations of Amonasro and Wolfram. Harold Kravitt's superb voice was heard in several roles which he sustained admirably.

Wheeler Beckett, conductor of Richmond Symphony, was the guest conductor of Hänsel and Gretel, giving a fine reading of the score—and leading a generally outstanding performance of the opera.

The San Carlo ballet, led by Lydia Alova and Lucien Prideaux, participated in several performances and notably in a series of five dance numbers following the Martha presentation; their work was highly colorful and lavishly staged. The concensus of local opinion is that the San Carlo organization is entitled to superlative praise in bringing such fine opera to Richmond.

SCHUBERT MASS SUNG

Other features of the Spring Festival of music included an afternoon performance of Schubert's Mass in E flat by a large chorus, statewide in composition, accompanied by the Virginia Symphony Orchestra of WPA musicians, all led by Wilfrid Pyle, state director. This concert was given on May 2 at the Richmond City Auditorium.

The soloists were Ruth Rodeheaver Thomas, soprano (Roanoke), Sara Hyselop, contralto (Portsmouth), Maurice Tyler and Fred Bunnell, tenors (Richmond), and Raimonde Aubrey (Danville). The performance as a whole was commendable in view of the fact that the sections of the chorus were locally trained and that there was too little opportunity for mass rehearsal. The soloists acquitted themselves with credit; Mr. Bunnel's appearance was a debut and he disclosed a voice of excellent quality, pure and fresh in tone and well handled.

An orchestral night program was given at the City Auditorium as the closing feature of the festival, with Henry Whitehead, conductor of the Norfolk Symphony Orchestra, directing. Works given were a Cesar Franck symphony, a suite by Hilton Rufty, young Richmond composer, and Wagner compositions. Under Mr. Whitehead's direction, the orchestra played commendably well, with excellent qualities of phrasing and tone, if with some unbalance of instrumentation.

CURTIS STRING QUARTET APPEARS

The Curtis String Quartet was heard on May 4 at the Woman's Club. The works were the Mozart in D minor and Dohnanyi's D flat major (op. 15). The young players gave an exquisite performance of the Mozart work, rhythmical and tonally excellent. The Dohnanyi quartet was brilliantly executed. The ensemble was warmly received and acclaimed.

Mrs. Edgar Stillman Kelley assisted in opening the Richmond festival on April 30, playing the piano part in the quintet in F sharp minor composed by her husband, Dr. Edgar Stillman Kelley, during the American chamber music program.

Hilton Rufty, during the festival, gave several carillon recitals at the Byrd Park carillon.

The festival recently closed was begun in 1927 through the Virginia Federation of Music Clubs, with Dr. T. Tertius Noble conducting the first all-Virginia chorus; in 1930-31, the Virginia State Choral Festival Association was formed; and annual festivals are held in April or May under its auspices.

J. G. H.

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National Piano Playing Tournament to Close June 6

The 1936 National Piano-Playing Tournament sponsored by the National Guild of Piano Teachers, which began with the Orange County, California, unit February 1, will be concluded June 1 to June 6 in New York City, where Irl Allison, founder and national director, aided by Jack Moates, assistant director, is to serve as general chairman.

Reports from only nine out of more than forty units indicate that 4,000 piano pupils will have played programs of four to twenty pieces each, with a total aggregate of more than 40,000 compositions by the first week of June, according to Mr. Allison.

The tournament movement originated in Abilene, Tex., in 1929 with an entry of only forty-six pupils the first year. It became national in scope in 1934 when tournaments were conducted from Boston to Los Angeles. Piano teachers from coast to coast have adopted the plan for inducing their pupils to play programs of at least four memorized selections annually, which when creditably played at a tournament before an imported guild examiner, entitles the students to places upon the District Honor Rolls. Piano pupils who present seven-piece programs place upon the State Honor Rolls, while those who appear with programs of ten pieces each are accorded positions upon the National Honor Roll.

The local unit of the National Piano Playing Tournament, held recently in Boston, enlisted 140 students, playing a total of 794 pieces, and of all those entering, only six fell below a grading of 70. Sixty-seven made the Boston honor rolls, twenty-four the Massachusetts honor rolls and twenty-five the national honor rolls. The committee in charge listed Mary G. Reed, assisted by Jane Russell Colpitt, Jerome F. Murphy, Jr., Richard Platt, Frances P. Rollins and Harris S. Shaw. Judges were Richard McClanahan of the Riverdale School, New York; Lois Swett of West Roxbury, Mass., musician; Richard Platt, Boston, composer and pianist; Avis B. Charbonnel of Providence, R. I., and Irl Allison of Los Angeles, president and founder of the National Piano Playing Tournament.

Definite plans for the 1937 tournament are already being worked out for publication in the 1937 Roster-Bulletin. Teachers are asked to register for the 1937 tournament by October 1, 1936, so that their names may appear in the 1937 roster which will be ready for distribution by October 15 this year.

Spalding Hailed in Seattle

Harold Samuel Presented in Bach Recital by Local Chapter of Pro Musica—Heavy Advance Sale for Next Season's Orchestral Concerts Reported

SEATTLE, WASH.—Albert Spalding, appearing as the concluding artist of the Cecelia Schultz Concert Series, gave a recital of surpassing brilliance on April 16. No violinist appearing here this season or for many seasons has been accorded so enthusiastic a reception, nor has any violinist been so deserving. With Andre Benoist at the piano, Spalding interpreted for his main offering the Brahms D minor sonata, while works of Corelli, Mozart, Ravel and the violinist himself were included on the remainder of the program.

The Seattle Chapter of Pro Musica presented for its final concert on April 13 the eminent English pianist, Harold Samuel. Outstanding as an interpreter of Bach, Mr. Samuel's evening devoted entirely to this composer's works, was a poetic feast. If Bach were performed by all pianists as Samuel performs him, the effect upon the general music loving public would be inspiring.

Interest in Mr. Samuel's visit to Seattle was made keener by the announcement that two of Seattle's younger musicians, Mary Jane Stockfleth, pupil of John Hopper, and Randolph Hokanson, pupil of Paul Pierre McNeeley, had been offered scholarships in England for the coming season. Mr. Samuel awarded Miss Stockfleth three first places in the Music Contests in Victoria, B. C., this spring, and it was also in Victoria that he heard young Hokanson, who was giving a recital there at the same time.

Announcement has been made of a heavy advance seat sale for next season's Monday evening series of symphony concerts by the Seattle Symphony Orchestra management. While complete plans as to the other concerts have not been made, it is known that a ten-week season has been guaranteed. Basil Cameron will continue as conductor of the orchestra, according to Ruth Allen McCreery, newly appointed executive secretary.

Peter Meremblum and Berthe Poncy Jacobson, heads of the violin and piano departments of the Cornish School, were heard in an interesting sonata recital at the Cornish Theatre, April 21. The occasion made another bit of progressive history for the Cornish School, as it was the first concert to be broadcast over the newly installed radio equipment.

Iris Canfield, cellist of the faculty of the University of Washington, presented another of her ambitious programs on April 20. Assisted by Helen Louise Oles as accompanist, Miss Canfield interpreted a long list of cello repertoire, featuring particularly works by Cassado, Korngold, Pizzeti and Tschaikowsky.

Choral organizations which gave spring concerts during the past month included the Philomel and Apollo Clubs, both directed by R. H. Kendrick and the Ralston Club, directed by Owen Williams. The increasing numbers attending the concerts speaks much for the quality of these clubs' ensemble and for the growing interest of the public in choral singing.

J. H.

"THE VIOLA'S FIRST VIRTUOSO IN A HUNDRED YEARS"
—DAILY HERALD, LONDON

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The World of Music

By ERNEST NEWMAN

William Primrose

Mr. Primrose's programme of works for viola and piano at his recital was over-generous in the matter of length, though everything in it was first-rate in itself. In a Nardini concerto he treated us in abundance to that delicacy of shading and accentuation in which he specialises—perhaps, indeed, to an over-abundance of it: now and then he gave me the impression that his extraordinary gift in this direction is inclined to become his master instead of his servant. There were times, that is to say, when I felt that the melodic line was slightly weakened—effeminised, shall I say?—by the amount of nuance lavished upon it. But I should like to make it clear that in saying this I am being hypercritical, and that it is Mr. Primrose's fault if I am so; for playing so rich in subtleties and delicacies as his raises the critical listener's sensitiveness to its conceivable maximum of acuity.

Equally fine performances were given us of the Brahms sonata in E flat (the work originally written for clarinet and piano) and a Suite in four movements by Ernest Bloch. This is one of the finest works of its kind that our age has produced: on the strength of this alone one would be justified in calling Bloch a master, and in wondering why the music of this man, who strikes many of us as being, now that Sibelius has ceased producing, the most remarkable of living composers, should still be almost unknown in this country. Here is a mind of the most definite individuality, that can say things in music that have never been said before, and say them beautifully and convincingly without any resort to extravagance of idiom. His music, like that of Sibelius, talks sense and talks grammar, while the sense is supersense, the vision of a remarkable poet in sound. The second Lento of this Suite is one of the three or four most moving pieces of music of our epoch. The whole work was played with perfect understanding and exceptional eloquence by Mr. Primrose and his able assistant at the piano, Mr. Harry Isaacs.

Sunday Times, London, Mar. 29, 1936

MORE 1936 ACCLAIM

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"The viola is generally supposed to be an instrument whose tone, admirable for contrasts, is little adapted for solo compositions of some length. Yet at his recital, William Primrose held our interest throughout the suite of Ernest Bloch, which lasted well over 30 minutes. That speaks volumes for the player's insight, as well as his ability to draw from his instrument tone as rich and varied as that of any other stringed instrument."

—F. Bonavia, The Daily Telegraph, London

"An exceptionally beautiful performance."

—The Times, London

"Not only was his technical virtuosity remarkable in every particular, but he also treated the music with the sensitiveness and insight of a born musician."

—Scott-Goddard, The Morning Post, London

"I do not believe that the viola could possibly be better played." (As soloist with Sir Hamilton Harty Torquay Festival.)

—Francis Toye, The Morning Post, London

"The high light of the afternoon was William Primrose's playing. He plays his instrument with a sureness and brilliance that are absent from the performance of any other viola player I can think of. If you need a label you might call him the Heifetz of the Viola, for he brings to that instrument all the clearness and technical gifts of the violinist."

—Spike Hughes, Daily Herald, London

◆

Viola Playing Of Primrose Wins Encores

Instrument Sings Song of Unaccustomed and Unforgettable Beauty – Recalled Thrice

Toronto Symphony Orchestra played in Massey Hall last evening —Sir Ernest MacMillan directing. . . . . —it was William Primrose and his viola playing that gave the large audience most concern. After the Handel they recalled him three times. They wanted to hear more viola music. After the Dale "Romance," there was another demonstration, and most generously the soloist responded with a Bouree of Bach played unaccompanied. Even then the listeners were scarcely satisfied — but there wasn't time for more solo work. And this enthusiasm was not surprising. The song that Mr. Primrose's viola sings is one of unaccustomed and unforgettable beauty.

The Dale "Romance" showed what the viola can do. A deep brooding low pitched melody, matched in phrases again and again with harp and celeste and flute and French horn counterpoints and harmonies. And always the viola tone proclaimed its gentle but persistent personality. The passion of it mellowed into something like philosophy with a glint of reflected life to give it semblance of warmth. The tenderness of it lingering and unhurried—tenor in sympathy and apprehensiveness but contralto in patience and endurance. If John Milton hadn't played the organ, the viola would have been his instrument. If Shakespeare had been a solo instrumentalist the viola or its contemporary equivalent would have claimed his life's devotion. For the poetry of these great ones has the same quality that throbs in the song of William Primrose's viola. A quality of diatonic serenity and faultlessly proportioned emotion. No hysterics—no sob stuff—no sloppy overflow of feeling miscalled emotional expression. Just calm, immeasurable beauty. Poetry done in catgut and horse hair.

Toronto Evening Telegram, Nov. 11, 1935

COLUMBIA RECORDS

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Leipsic Gewandhaus Concerts End with Traditional "Ninth"

St. Matthew Passion Also an Annual Event — Walter Niemann in Recital

LEIPSIC.—The Gewandhaus closed its season with the traditional performance of Beethoven's ninth symphony. We were particularly interested in it this year under the baton of Herman Abendroth, the new Gewandhaus conductor. Experienced musicians attend a reading of the ninth with all manner of apprehension, and most of them realize the tremendous difficulty of the work and what torment is forthcoming—especially in the last movement—if the delivery is not absolutely tip-top. This time, it is good to report, we suffered no pains, and if the listeners were not too warm in the early part of the symphony, the last movement made them hold their breath. It was realized afterwards that Abendroth had saved his best for the last. His symphonic readings are always musically sound and good, though not always moving. However, he never fails to impress in his choral work. In the ninth he again worked wonders with the choir, proving again his rare ability to make a mass of singers sing effectively.

It was interesting to note that the Gewandhaus concerts also gave some contemporary German composers hearings this season, and it is to be hoped that the daring undertaking will next year be enlarged so as to include works of foreign as well as native musicians. A steady diet of Bach, Beethoven, Brahms and Bruckner is health-giving, being wonderfully rich in vitamins, but certain salts are also necessary to complete the *regime*.

BACH SUPREME

The Easter performance of St. Matthews Passion is also an annual event in the lives of many music lovers hereabouts. Crowds come from far and wide to pay homage to Bach. Thomas Church is always filled to the last seat (it is sold out days ahead) people from all stations of life, of all ages, and of many nationalities, gathering together to experience—each in his own way—this mighty Bach creation. They were overwhelmed by the majestic power of the symphonic parts, marvelously carried out by Gewandhaus Orchestra soloists, harpsichord, two organs, and large choirs (including the boys' choir) all for the moment inspired by the music and guided by that able musician, Günther Ramin. The vocal soloists, on the whole, also did justice to their parts. Great Bach singers are so few and far between and there are such disputed and confused opinions as to the manner of interpretation. Speaking in general terms, Ramin's presentation was no doubt a bit too dramatic for the profound character of the music, and if made so outwardly impressive, the work is liable to become worldly, and the intention of the master missed.

HOUSE OF TREASURE

The Gohliser Schlösschen, a charming structure of early rococo style, was taken over by the municipality last year and restored from a state of decay. The renovation was in many ways a success. Many treasures were found in the way of old books, manuscripts and art works. The castle was given the title "House of Culture" and has since come to be the scene of interesting musical events. Last summer Mozart Serenades and several operas were given on the lawn in front of the building—a setting that could be duplicated nowhere else in the world. During the season chamber music concerts and first performances of works by contemporary composers were given in the delightful and intimate Oeser Room (so called after the painter). Recently Walter Neimann gave a recital there of some of his own piano compositions. He displayed—in addition to his attractive pieces—good piano playing in which technical brilliance was not the all-important feature. The tones of the piano blended with the soft warmth of the candle light to make a pleasant atmosphere for an hour and a half. I had the extra luck to occupy a seat by the window overlooking the park.

CLARENCE EHRHARDT, JR.

WERNER JOSTEN

COMPOSITIONS RECENTLY HEARD

AT JUILLIARD SCHOOL, N. Y. City, Mar. 9-12. Presentation of Joseph and His Brethren. The general style is ancient and archaic, and this corresponds to the character of Mr. Josten's music. He has undertaken here a special vein, with which he is apparently much in sympathy. Above all, the music, is full of feeling. In more respects than one Mr. Josten has made a departure which may or may not rank with his best achievements up to the present time, but which certainly has unfolded to him as to us fresh conceptions of beauty.

(Olin Downes, N. Y. Times, Mar. 10, 1936)

It is uncommonly well contrived from a musical standpoint, suggesting vividly the archaic background of the action without depending for that effectiveness on an antique harmonic or melodic scheme.

(N. Y. Sun, Mar. 10, 1936)

An ingenious and interesting score.
(Robert A. Simon, The New Yorker)

It is effectively scored and forms an admirable musical background for ballet purposes.

(N. Y. Herald Tribune, Mar. 10, 1936)

AT SMITH COLLEGE, Northampton, Mass. Concert by the Gordon String Quartet, April 8. Josten's quartet appears to be conceived in a firm and intelligent style, complex, to be sure, but complexity whose general effect is sufficiently simple to avoid prolixity and profuseness. In the second movement there are passages of great lyric beauty, and the alternating fast parts are effectively contrasted.

(Springfield Daily Republican, Apr. 9, 1936)

AT NEW YORK CITY—Concert of the League of Composers by the Pro Arte Quartet, Apr. 13.

Mr. Josten's quartet is compactly written, always with taste and musicianship.

(Olin Downes, New York Times, Apr. 14, 1936)

The quartet by Werner Josten showed the distinguishing characteristics of the German school, including exemplary strict, earnest thematic workingout, energy and intensity, especially in regard to rhythmic interpretation, along with experiments in form and sound effects.

(Paul Bekker, N. Y. Staats-Zeitung, Apr. 14, 1936)

Mr. Josten's composition disclosed not only a good working knowledge of the compass and possibilities of the instrument in combination but also brought to light a definite flair for interplaying rhythms, harmonies and melodies.

(New York World-Telegram, Apr. 14, 1936)

AT HARTFORD Music Festival, Hartford, Conn., February 9-10 Concerto Sacro No. 11. This compelling musical interpretation of the famous Grunewald altarpiece, with its moving spiritual delineation of the Entombment and Resurrection, its finely wrought orchestral score as exciting musically as emotionally, and its splendid piano section, is one of the preeminently satisfying contemporary compositions. Its frequent performances in this country and abroad testify additionally to its worth.

(Hartford Courant, Feb. 10, 1936)

FRANK FOREST,
tenor, under contract for musical pictures to Paramount Studios in Hollywood, has been booked for thirty concerts and recitals by NBC Artists Service for next season. His tour is from January 1 to April 1, 1937, during which time he has a leave of absence from the Paramount Studios.

Philadelphia Orchestra Plays in Madison Square Garden

Shall one call it a mass concert, a mammoth concert, or just a memorable concert? Let us strike an average and say that it was all three.

The event took place at Madison Square Garden, before a Sunday evening throng of about 12,000 persons. The performers were the Philadelphia Orchestra, led by Leopold Stokowski. Players and leader had just concluded their transcontinental tour, and this supplementary occasion was a sort of triumphant epilogue, addressed directly to the people, who had the advantage of attending at reduced prices. Stokowski is more and more inclining to the belief that great music should be available for larger audiences than heretofore, and that the quickest way to win them is to place it within the financial reach of every element of the populace. The immense gathering last Sunday seemed to prove the truth of Stokowski's contention. The atmosphere throughout was one of excitement and intense enjoyment, and the performances had a reception both jubilant and thunderous.

It is not needful to tell how the program was played, interpreted, and conducted. Stokowski and his men responded to the enthusiasm by giving generously of their elevated art, which lost nothing of lovely sound or musical effect in the vast spaces of the garden.

The program offered five Bach numbers the toccata and fugue in D minor, Siciliano, Ein feste Berg ist unser Gott, a Sarabande, and the Passacaglia. The chorale, Komm, suesser Tod, was given as an encore. After the intermission there was a miscellaneous group, Albeniz' Fiesta a Sevilla, Debussy's La Cathedrale Engloutie, a movement from William Grant Still's Afro-American Symphony, one from Prof. McDonald's Rhumba Symphony and the love music from Tristan und Isolde.

The concert was a benefit for the Dalton School. During the intermission a committee of young women pupils came to the stage, bearing a huge replica of a phonograph disc, and told Stokowski that it represented both a record of his tour and of their gratitude. He replied with a speech of thanks, during which he said that the first completed tour had convinced him afresh that all of America is showing a new awakening in symphonic masterpieces, and that he senses the dawn of an imminent era which would bring us American composers and music altogether expressive of our national character and feelings.

L. L.

Johnson to Manage San Francisco Opera?

Edward Johnson, general director of the Metropolitan Opera Association, has accepted a similar post for the coming fall season of the San Francisco Opera, according to a well authenticated rumor. Many of the members of the Metropolitan singing personnel have been signed for San Francisco appearances, including Elisabeth Rethberg, Kirsten Flagstad, Lotte Lehmann, Dorothee Manski, Doris Doe, Bruna Castagna, Kathryn Meisle, Lauritz Melchior, Giovanni Martinelli, Charles Kullmann, Lawrence Tibbett, Hans Clemens, Friedrich Schorr, Alfredo Gandolfi, Emanuel List and Ezio Pinza.

El Paso Concludes Notable Season

Stokowski Conducts Philadelphia Orchestra—Nelson Eddy in Recital —Resident Symphonic Group, Texas Chorus and Two-Piano List Heard

EL PASO, TEX.—In keeping with the rest of the season, we ended our year in a blaze of glory with Nelson Eddy and the Philadelphia Orchestra, as well as the final concert of the El Paso Symphony Orchestra, the Texas Chorus and the annual two-piano recital of the MacDowell Club.

For the El Paso Symphony Orchestra Concert, Claude Herndon, pianist, and Richard Davis, violinist, were soloists, Mr. Herndon playing the *allegro molto moderato* movement of Grieg's concerto in A minor. Mr. Davis played the second and third movements of the Max Bruch concerto in G minor. For the orchestral works, H. Arthur Brown chose the overtures, La Grande Paque Russe, by Rimsky-Korsakoff, prelude and Liebestod from Tristan und Isolde, Intermezzo from Goyescas, by Granados, Dance of the Hours from La Gioconda and the ballet music from Le Cid (Massenet).

The Philadelphia Orchestra (Leopold Stokowski, conductor), under the management of Mrs. Hallett Johnson, played to an audience which came from Pecos, Tex., to Douglas, Ariz. and from Albuquerque, N. M., to Chihuahua, Mexico. The concert was magnificent. The program Mr. Stokowski chose for us consisted of the Brahms' symphony (No. 1) in C minor, a movement from the McDonald's Rhumba Symphony, one from Still's Afro-American Symphony, Shostakovitch's Lady Macbeth of Mtsensk Entr'acte, ending the programmed numbers with Stravinsky's Fire-Bird. Mr. Stokowski evidently has some misgivings about the reception of the modern works, for he told the audience they might choose between them, and some Wagnerian things, the applause being the deciding vote. They chose the modern works.

The final concert of the Community Concert Series had Nelson Eddy as the artist. Being the last concert the new member guest privileges were used to the limit, bringing in over six hundred new ones. Mr. Eddy pleased beyond expectations. The eminent baritone was in perfect voice, giving encores until the management had to lower the curtain.

The Texas Chorus, a group of forty-five young singers under the direction of William Balch, gave a creditable concert on May 11 to assist with the expenses of their tour to Dallas for the Centennial.

The Community Concert Association has finished its drive for members for next season. It exceeded all other years, ending with 1,100 members.

H. J.

Shostakovitch Commissioned to Write Opera for Leningrad Theatre

Dmitri Shostakovitch, composer of Lady Macbeth of Mtsensk, has been commissioned by the Malay Operay Theatre of Leningrad to write an opera for presentation in 1937 in celebration of the twentieth anniversary of the Russian revolution, according to Joshua Kunitz, correspondent in the Soviet Union for the New Masses, American publication.

The commissioning of the twenty-nine-year-old Russian composer to write another opera does not constitute a retraction of the official reprimand given him last February, Mr. Kunitz declares. Shostakovitch's opera Lady Macbeth and his ballet suite Limpid Stream, peremptorily removed from the repertoires of Russian theatres this winter, are still branded "unwholesome, cheap, tuneless and Leftist," in accordance with Pravda's original criticism, the correspondent reports.

However, no intention to destroy his talents or him personally was implied, the writer says, and the case was but one of many in a general revision of the arts to meet the cultural needs of the Soviet people today. It is expected of Shostakovitch that he will affect fewer modern forms in his new opera and attempt to produce music of a more mass and epic character, according to Mr. Kunitz. The work will deal with the revolutionary sailors of Leningrad during the early months of the revolution and the libretto is to be by Ossip Brik.

Winifred Christie in Holland

THE HAGUE.—Winifred Christie, pianist, recently appeared in recital here with outstanding success. As usual, Miss Christie played a Moor Double Keyboard Piano. She was also heard in Amsterdam.

K. T.

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Press Comment on Recent Appearances of
LA FORGE-BERÚMEN ARTISTS

EMMA OTERO
COLORATURA SOPRANO

WASHINGTON, D. C.

Her voice is an unusually beautiful one, of rare purity and sweetness. It is not limited, as is often the case with coloraturas, to one tonal quality, but is capable of a diversity of effects ranging from the brilliant dramatic to a tender simplicity.

Washington Evening Star

In the Rossinian aria, the voice was flexible, pure in intonation, and agile in fioritura. The high tones were not pinched, but had rondure and color. Her reading of the familiar lines had a piquancy of characterization and a pleasurable warmth of feeling in place of the empty vocalization to which some prima donnas subject them. The two groups of Spanish and Mexican songs displayed versatility in interpretation.

Washington Post

SCHENECTADY, N. Y.

Miss Otero's coloratura was especially flexible, accurately pitched and remarkably effective in staccato work. The most delightful feature of her voice, however, was the ease with which she turned from florid interpretation to a warmer, sincerely expressive tonal coloring of lyrical passages.

Schenectady Union-Star

TROY, N. Y.

Senorita Otero was the real news of the concert. It has been many days since a Troy audience has had such beautiful tones projected with such poetically graceful ease. Her technique was brilliantly correct and the sustained power of her voice reaching the heights in the aria, "Una voce poco fa" from Rossini's "Barber of Seville" nearly brought the audience to its feet.

Troy Record

ERNESTO BERÚMEN
Concert Pianist and teacher. Modern technique scientifically taught. Interpretation in classical and modern repertoire.

NEW YORK CITY

His dynamic range in the stupendous opening part of the Organ Concerto by Vivaldi was indeed remarkably fine.

N. Y. Sun

CHICAGO

Berúmen ranks among the most superior, the most gifted pianists of the young generation.

Chicago American

BOSTON

Mr. Berúmen made a most favorable impression at the piano by a pleasing combination of mechanical deftness and lyric and emotional appreciation.

Boston Herald

WASHINGTON

Mr. Berúmen gave two groups of works that developed the eloquent style of a poet singing in the idiom of music. The intricate rhythm patterns of the Spanish music he presented were played with an abandon and precision that few musicians attain.

Washington Times

HAVANA

A profound psychologist. Technique means to him only a palette and colors, for he is a painter of beautiful and exquisite tones.

Diario de la Marina

MABEL MILLER DOWNS
SOPRANO

PHILADELPHIA, Pa.

Miss Downs, a well poised young artist with a finely controlled and powerful soprano of pleasing quality, sang the aria "Depuis le jour".

Philadelphia Bulletin

BRIDGEPORT, Conn.

Clear, sparklingly living, her voice contains the essence of what can only be described by the bromodic word, sweetness. "Alleluia" proved moving and lovely and the more because of Miss Downs' complete innocence of histrionic affectation. Her voice has the silvery purity and lure of a mountain rill.

Bridgeport Post

DANBURY, Conn.

There was first and foremost, the glorious voice and altogether charming presence of Mabel Miller Downs, in the role of Gianetta. Her voice, of operatic timbre, is fresh and full and she brought poise and experience to an important role.

Danbury News

NORWALK, Conn.

. . . brought both a brilliant beauty of voice and great technical execution to the air, "Ah, fors e lui" . . . her voice darted through the difficult cadenze and fiorituri like a silver-tongued flame, crystal-clear, effortless and consistently true to pitch.

Norwalk Hour

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Oct. 28—Englewood, N. J.
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" 4—Oswego, N. Y.
" 5—Geneva, N. Y.
" 6—St. Catherines, Ont.
" 8—Jacksonville, Ill.
" 11—Paducah, Ky.
" 12—Bowling Green, Ky.
" 13—Jackson, Tenn.
" 14—Carbondale, Ill.
" 16—Greenwood, Miss.
" 18—El Dorado, Ark.
" 19—Alexandria, La.
" 20—Lake Charles, La.
" 22—Bartlesville, Okla.
" 25—Lincoln, Neb.
" 26—Fort Dodge, Iowa
" 29—Martinsburg, W. Va.
Dec. 2—Potsdam, N. Y.
" 3—Gloversville, N. Y.
" 4—Oneonta, N. Y.
" 5—North Adams, Mass.
" 6—Burlington, Vt.
" 8—Nashua, N. H.
" 9—Fredericton, N. B.
" 10—St. John, N. B.
" 11—Moncton, N. B.
" 12—Halifax, N. S.
" 13—Charlottetown, P. E. I.
" 23—Summit, N. J.
Jan. 6—Brattleboro, Vt.
" 7—Easton, Pa.
" 8—Williamsport, Pa.
" 9—Morgantown, W. Va.
" 10—Butler, Pa.
" 11—Washington, Pa.
" 13—Columbus, Ga.
" 14—Albany, Ga.
" 18—Wilmington, N. C.
Apr. 19—Malba, Long Island
May 27—Newark, N. J.

IN EUROPE

June, July and August

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Metropolitan Opera

(*Continued from page 5*)

the circus manager, and Wilfred Engelman as Kruschina. Thelma Votipka partnered the last-named effectively as Kathinka, while Ludwig Burgstaller enacted the silent role of Muff.

Of charm in this production were the high-spirited stage action, directed by Desire Defrere, and the antics of the American Ballet in the three dance episodes, including an elaborate circus rehearsal in Act III. But the chief credit for the propulsive quality of the production and sparkling quality of the musical treatment should go to Wilfred Pelletier, whose reading of the score was one of the best heard at the Metropolitan in recent years. He shared with the singers in curtain calls, which were plentifully bestowed throughout the evening. Undoubtedly this production should win a lasting popularity and go far toward making the season a profitable undertaking.

RIGOLETTO, MAY 13

The second production of the Metropolitan's spring season was Rigoletto on Wednesday evening. There was a thronging audience which arrived early and applauded zealously. The performance bristled with debuts, the newcomers being Emily Hardy as Gilda; Anna Kaskas, Maddalena; Norman Cordon, Monterone; John Gurney, Sparafucile. Joseph Bentonelli was heard as the Duke, his first impersonation of this role at the Metropolitan. Carlo Morélli was Rigoletto.

Taken as a whole, the presentation lacked the force, color and significance with which a more experienced cast might have endowed it, but there was ample justification for the enthusiasm to which the applause testified. All the parts were convincing visually, and it was evidently highly pleasing to the public to hear youthful voices in the time-honored lines. Miss Hardy, a slender, personable young woman, reaped warm plaudits from her hearers, especially after the Caro Nome in which she did her best singing. The lack of fullness in her tones may be in part attributable to nervousness; the best quality of her voice was its general adherence to pitch and its softness and clarity in the upper register.

Miss Kaskas, one of the radio audition winners, made of the small part of Maddalena a vivid, seductive figure, vocally warm and rich. She apparently felt none of the ravages of stage fright that usually assail tyros on the Metropolitan stage. Her dramatic action was smooth and well coordinated with the music. The other two debutantes, both basses, registered gratifying success. Mr. Cordon as the curse-dealing Monterone sang with generous, resonant tone, and his stage presence was of dramatic import. Mr. Gurney, not so fortunate in his acting, intoned his sinister role with effectiveness.

Mr. Bentonelli's characterization of the Duke was the most satisfactory one the Metropolitan has presented in some months—although this is rather faint praise. He looked the part, and his excellent voice was displayed to fine advantage. Mr. Morelli's conception of the Jester was well routined and his make-up was appropriately grotesque, although not traditional, as he was adorned with a red wig and beard. The worst fault of his portrayal was its lack of force. Tonally, he was good, and received commendation from the audience.

Fine work in minor roles was done by Charlotte Symons, George Cehanovsky, Lodovico Oliviero, Wilfred Engelman and Jarna Paull. The conductor was Gennaro Papi.

CARMEN, MAY 16 (MATINEE)

A capacity audience heard an excellent performance of Carmen, its second in the Popular Season, on Saturday afternoon. The cast was practically the same. Bruna Castagna sang the title role. Vocally she was admirable, her voice being well suited to the demands of the music of the cigarette girl. Mme. Castagna's portrayal is familiar to New Yorkers and her acting was on a par with her singing. Armand Tokatyan, as Don Jose, shared in the honors of the afternoon. In good voice, he sang with a verve and abandon that carried his listeners along with him through a spirited performance. Joseph Royer, a manly looking Escamillo, lent rich tone and impressiveness to his singing and scored after the Toreador Song. Natalie Bodanskaya as Micaela, sang her arias with purity and loveliness of tone. Two happily blended voices were those of Helen Olheim and Charlotte Symons, the Mercedes and Frasquita, respectively. Others in the cast included: George Cehanovsky, Lodovico Oliviero, Norman Cordon and Wilfred Engelman. Papi gave the score a lively reading, being in perfect accord with chorus and singers at all times.

RIGOLETTO, MAY 16

The first week of the Popular Season closed on Saturday night with another performance of Rigoletto, with the same cast as the earlier presentation, except that Nicholas Massue replaced Joseph Bentonelli as the Duke and Anna Kaskas ceded the role of Maddalena to Ina Bourskaya. Mr. Massue's appearance was another debut in a season already replete with such events. He is a young Canadian whose musical training and experience have been mostly acquired in Italy. He sang and acted the ducal profligate with beauty of tone and histrionic skill. His singing of the Donna e mobile aria had buoyancy and spirit as well as technical surety. Miss Bourskaya made a pleasing and vocally competent Maddalena. Of the others already reviewed in their roles, Emily Hardy as Gilda showed marked improvement over her debut in this part, displaying more color and feeling in a voice which at its best is highly ingratiating.

Reading Choral Society Sings Bach Mass in Philadelphia

PHILADELPHIA.—Bach's Mass in B minor was presented here on May 14 in the Baptist Temple by the Reading Choral Society under the direction of N. Lindsay Norden. Veronica Sweigart, contralto, and Edward Rhein, bass, were the soloists, the passages for other single voices being omitted. The Reading chorus, which numbers 200 choristers, is a fine ensemble whose work is familiar to music lovers of Philadelphia. Long association with Mr. Norden has perfected a notable cordination between conductor and singers, which is evident in the suppleness, surety and evenness of shading of the group tone. The colossal score of the Bach work was given a noble exposition, the response and intelligence of his forces offering Mr. Norden an excellent medium for the expression of his own lofty concepts. Rhythmic patterns stood out in proper alignment; themes had their appropriate emphasis; and the contrapuntal properties were given treatment of skill and power. Miss Sweigart and Mr. Rhein contributed to the general success of the performance, as did David Hugh Jones at the organ; and Stephen Morrisett, pianist. Especially memorable was the work of the chorus in the second Kyrie, the Credo in Unum Deum, the Confiteor, the noble Sanctus and the concluding Dona Nobis Pacem. Of the solo passages, Miss Sweigart was perhaps at her best in the Agnus Dei; of outstanding merit was Mr. Rhein's projection of the Quoniam and Et in Spiritum Sanctum.

K. T.

Davis-Wich Marriage

Stewart Mott Davis, American baritone, who is finishing his fourth year of study with Victor Prahl, was married recently to Anita Wich, soprano, of Munich. Since the first of the year these two artists have been coaching duets with Mr. Prahl at his Paris studio and have been featuring them on all of their recent programs. While in Munich they sang at the Bayericher Hof and also were heard over the radio. Other appearances include recitals at Cagnes-Sur-Mer and at the Student's Atelier in Paris, June 3 they will be heard at the Salle Chopin in Paris under the management of Alfred Lyon. Mr. Prahl has been at the piano for all of their recitals. Mr. and Mrs. Davis sail for America on June 20.

Seven Junior Choirs to Sing at White Plains Church

On May 24 a program of sacred music will be presented at the First Baptist Church in White Plains, where, during the year, musical services are given under the direction of Elizabeth B. Cross, organist and choir director. Mrs. Cross has invited six other junior choirs from other White Plains, Port Chester and Mt. Vernon churches to join her own junior choir in a special program. Elfrieda Bos Mestechkin, concertmaster of the Women's Symphony Orchestra in New York City, is to be the solo violinist.

Alexander Bloch to Teach This Summer

Alexander Bloch, formerly assistant to Leopold Auer, after a retirement of about five years, during which time he has confined his activities to composing, has resumed teaching. Mr. Bloch will hold a summer school at his place in Hillsdale, New York, in the foothills of the Berkshires.

(*Photo by G. Maillard-Kesslere.*)

ALEXANDER BLOCH

His property in Hillsdale covers one hundred acres and the students live in cabin dormitories that are equipped with all modern conveniences. For leisure time there is tennis, swimming and horse-back riding.

Mr. Bloch is to have a permanent string quartet and there will be chamber music, harmony lessons and public appearances for the students in the good-sized theatre on the Bloch property.

Mr. Bloch has not resided in New York City since 1929. His summers have been spent at Hillsdale and his winters in Sarasota, Fla., where he has conducted and formed a chorus. He has composed numerous songs; a Yuletide Legend; and a one-act Christmas opera, The Lone Tree, based on a narrative poem by Arthur Davison Fické. This was performed in Sarasota last winter.

Edwin Hughes Concludes Washington Lecture-Recitals

WASHINGTON, D. C.—Edwin Hughes delivered the last of his series of seven lectures on the development of modern piano technique at the Washington College of Music on May 11. Mr. Hughes briefly summarized the contents of his previous lectures and for the remainder of the evening dealt chiefly with the explanation and discussion of the technic of double thirds. He believes physical strength to be one of the most essential factors in the development of technic. Mr. Hughes illustrated his points by his brilliant playing of the double third etude (Chopin), Arabesque (Leschetisky) and Fantasie (Chopin).

The group present that evening regretted to see these lectures come to a close, and are looking forward to another series next fall.

G. S.

Buffalo Orchestra Led by Guests; Gladys Swarthout Applauded in Recital

Guy Maier Among Soloists with Resident Philharmonic—Rose Bampton Is Guest Artist in Bach's St. Matthew Passion—Martha Presented by Local Forces

BUFFALO, N. Y.—Gladys Swarthout, operatic, screen and radio artist, drew a large audience to her concert in Buffalo Consistory. A program, appealing to a great variety of musical tastes, was enlarged by many encores. And her charm of personality contributed much to the beauty of her voice. Lester Hodges furnished a group of piano solos, in addition to his musicianly accompaniments. The concert was under the management of the Concert Bureau Inc., and for the benefit of the Buffalo General Hospital.

During the absence of Lajos Shuk in New York, where he appeared as guest conductor, the Buffalo Philharmonic Orchestra has been under the capable leadership of Izler Solomon, conductor of the Lansing, Michigan, Symphony Orchestra, with our own Guy Maier as piano soloist; Creighton Churchill, conductor, with Stanley Fletcher, pianist; and Frank Foti of Bridgeport (Conn.) with June Hards, youthful Buffalo violin soloist. Audiences have been large, evidencing much interest in orchestra, various conductors and soloists.

The Sunday Evening Ensemble group closed its series with a recital in the Garret Club, Cameron Baird directing the string orchestra in its offerings. The Bach F minor concerto for piano and strings, as presented with C. Gordon Watkins at the piano, was outstanding in its musicianly, polished performance. The pianist graciously added, in response to insistent demand, the Bach-Busoni Chaconne, again demonstrating his exceptional artistry and excellence of pianistic equipment.

ST. MATTHEW PASSION SUNG

Cameron Baird deserves commendation for the beautiful presentation of the Bach St. Matthew Passion music, in which all participants acquitted themselves admirably. Guest artist, Rose Bampton; local soloists, John Priebe, Joseph Phillips, Herbert Jones, Donald Bundock, Crawford Anderson, Florence Ralston, Alice Mary Anderson, Dorothy Curry, Marian McKenzie and many others in lesser parts; the mixed chorus; the boys of St. Paul's Choir; DeWitt Garretson; Helen Townsend at the organ in St. Paul Episcopal Church; the Chamber Music Society Orchestra and Quartet; Squire Haskin at the harpsichord; a brass quartet; Jan Wolanek and Fred Caster in violin and cello obbligati for three of the soloists; all deserved great credit for the success of the performance which was attended by a large number of appreciative listeners at both afternoon and evening performances.

Two praiseworthy performances of Martha were given by the Buffalo Opera Comique, sponsored by the music department of the Adult Education program, State Department of Education and the Buffalo Board of Education, assisted by the Buffalo Philharmonic Orchestra, with Isaac Lucius Battin, conductor. The participants were all students from local studios, soloists and chorus alike showing excellence of training. Louise Anthes Owens, Marion Walters, Kenneth Gill, Donald Bundock, Hunt Sidway, Joseph Dickman and Edward Gertz, deserve praise for their characterizations and vocal beauty. The entire project deserved the hearty cooperation and support which it received.

MUSIC WEEK EVENTS

National Music Week was celebrated by the music department of the Buffalo public schools, under the general direction of William Breach, by a series of programs held in the Elmwood Music Hall. Two thousand pupils from the schools participated in the various programs with much success.

The Buffalo Choral Club of women's voices gave its closing concert of the season in Twentieth Century Club, under the direction of William J. Gomph. The women choristers offered their accustomed excellent performance, capably accompanied by Frances Nye Sauer at the piano, and responded to the hearty applause with encore numbers. Geraldine Kress, violin soloist, accompanied by Maria Kress, gave much pleasure to the large audience in two varied groups, played with excellence of tone and interpretation; she was warmly applauded and forced to give encores. Directly after the program Miss Kress left for Washington, D. C., where she appeared in concerts on four occasions, also at Montclair, New Jersey.

R. Leon Trick issued invitations to a piano recital, given by his pupil, Marian Beardsley Albee, in Twentieth Century Hall. A large audience of friends enthusiastically applauded the young soloist for her interesting performance, whereupon she granted characteristic numbers from Pinto's Scenes from Childhood.

Muriel Halliday extended invitations to a recital given by some of her piano pupils in Twentieth Century Club studio; the pupils, in various degrees of advancement, reflected credit upon their teacher, displaying earnest study and ability.

L. H. M.

Atlanta's Spring Musical Roster Includes Extensive Local Activity

Emory University Symphony Orchestra in Final Appearance—Cooperative Artists in Initial Program—Club Events a Feature—Young Composer Wins Junior Prize

ATLANTA, GA.—Musical events here for the past fornight have centered on concerts by local musicians and activities on university and college campuses.

The Emory University Little Symphony Orchestra gave its last concert of the season at Glenn Memorial Auditorium on May 10. Dr. Malcolm H. Dewey, director of the Emory University Glee Club and Little Symphony Orchestra, conducted on this occasion with his usual competence in a program which included the overture to Handel's Messiah; the first movement of Schubert's Unfinished Symphony; Valse Triste (Sibelius); and Overture to Orpheus in the Underworld by Offenbach. Soloists were Augusta King, soprano, of Agnes Scott College; Ben Thibeaut, bass-baritone; Millard Rewis, tenor, and David Bowen, violinist, of Emory University. Mr. Bowen played Mendelssohn's concerto with excellent technical control, notably good intonation and musical sensitivity.

Cooperative Artists gave their initial concert at the Atlanta Woman's Club Auditorium on May 12, when the following program was given under the management of Edwin Haas, Jr., Minna Hecker, coloratura soprano, sang the Shadow Song from Meyerbeer's Dinorah and the Blue Danube Waltz by Strauss-Grossman; Ernestine Hirsch Stern, vice-president of the Dance Crafters, interpreted by means of the dance, Malaguena's Lecuona and Clair de Lune by Debussy; James T. Pittman, pianist, was heard in prelude, chorale and fugue by Franck; Claire Harper, violinist, offered the *andante* and *allegro molto vivace* from Mendelssohn's concerto in E minor; and Richard Holtzclaw, baritone, sang Non Piu Andrai from Mozart's Marriage of Figaro and Danny Deever. Mrs. Victor Clark and Irene Leftwich were the accompanists.

The Thursday Morning Music Club (Lenus Daniell, president), held the annual competition in original composition by members on May 14 at the home of Mrs. S. G. Stukes with Lillian Gilbreath as chairman. A program of members' compositions that have won awards during the past three years was presented at the home of Mr. and Mrs. H. Z. Hopkins on May 7 when compositions by Mildred Bourne Bonita Crowe and Margie Griffith were played. Musicians who presented these compositions were the composers, Louisa Allensworth, Louise Browne, Mary Douglas, Lillian Gilbreath, Sarah Horne, Mary Martin, Senta Mueller, Bertha Patterson, Jessie Richardson and Agnes Stokes.

Harry Barnitz, young fifteen-year-old freshman in the Atlanta Boys High School, won first prize in original composition in the state competition conducted by the Junior Music Club, Martha Galt, state junior counselor. Young Barnitz submitted The Frolic and Prelude which were considered to be the best compositions that have been entered in a number of years. He is a pupil of Mabelle S. Wall, music editor of The Atlanta Journal and correspondent for Musical Courier. Herman Allerson's Prelude was awarded second prize in the state-wide competition. Young Allerson, formerly of Augusta but now of Atlanta, is a pupil of Elizabeth Tillman.

The Studio Club presented its final program of the season by members of the Music Group at Glenridge, the home of Mr. and Mrs. Thomas K. Glenn on May 4, when a elaborate program was given by Dorothy Alexander and Lottie Hentschel, officers of the Dance Crafters and a group of artists members of this organization.

Other activities of recent interest included the Art League of the High Museum of Art which sponsored a program by Tallulah Reed, pianist, which was given in the main gallery of the museum on May 10. Mrs. Reed offered a comprehensive program chosen from the compositions of Franck, Brahms, Chopin, Liszt and Scriabin.

The local branch of the National League of American Pen Women presented Frances Hutcheson, violin; Thomas Hutcheson, cello and Mozelle Young, piano, in a concert given at the home of Mr. and Mrs. Bradford Hodges. Mrs. Fritz Jones is president of the Atlanta branch of the national organization.

Eugenia Snow, gifted young pianist, was the artist presented on the last of a series of concerts given under the auspices of The College Park Music Club. Miss Snow's program included works for piano by Mozart, Bach, Chopin, Brahms, Chovin and Rachmaninoff. Dorothy Soloman, assisting artist, read Browning's Rabbi Ben Ezra. Mrs. George Dean was program chairman.

Caroline Dowman and Louise Morrison, in a two-piano concert, was another pleasurable musical event of the month which occurred at the home of Mrs. Dowman, former president of the Atlanta Music Club. Mrs. Morrison was recently elected to preside over the destinies of this organization. The Djinns by Cesar Franck was given what is thought to be its first performance here. Brahms' Liebeslieder Waltzes, arranged by Guy Maier for two pianos, and Danses Andalouses by Tarenghi were played with noteworthy ensemble and pleasing effect.

M. S. W.

Rosa Tentoni in Metropolitan Debut

Rosa Tentoni made her debut at the Metropolitan Opera as Santuzza in Cavalleria Rusticana. Miss Tentoni, who has been a pupil of Enrico Rosati for more than seven years, has presented a photograph of herself to her teacher, which Mr. Rosati showed to a representative of the Musical Courier. The inscription reads, "To my one and only *maestro*, Enrico Rosati, an incomparable instructor, an invaluable adviser and a most sincere friend. With everlasting devotion and gratitude. Affectionately, Rosa Tentoni."

ROSA TENTONI,
artist-pupil of Enrico Rosati.

"The night of May 22 brings a performance at the Metropolitan which is a memorable one for me," said Mr. Rosati, "since, besides Miss Tentoni, another pupil of mine will be in the bill as a principal; I refer to Anna Kaskas, who will sing the role of Orfeo in the restoration of the Orfeo by Gluck."

J. V.

Photo by Phyfe, N. Y.

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Modern Piano Program Exerts Appeal for Chicago Audience

Cara Verson Acclaimed in Concert of Contemporary Music from Many Lands—Business Men's Orchestra Ends Series—Profusion of Events in Recital Halls and Studios

CHICAGO.—Cara Verson, distinguished American pianist, who has made a specialty of presenting compositions by contemporary composers, gave an unusual program at the Studebaker Theatre on May 10. Recently returned from a tour of Italy, Miss Verson chose to give the first performance in America of a sonata by Castelnuovo-Tedesco and to present for the first time in Chicago Aaron Copland's piano variations. To those two novelties the recitalist added the Malipiero opus, Masks that Pass, Villanella by Respighi, Medieval Laude by Santoliquido, The Call and Venus Born of the Foam by Rudhyar and a Spanish group including Canto flamenco by Infante, Falla's Farucca, Cassado's Alhambra, Turina's Gate of the Sun and a Spanish dance by Pittalluga.

A decade or so ago Miss Verson became an exponent of all that is modern in piano composition and to her we are indebted for many first hearings of works by Scriabin and Schönberg. In the last two years Miss Verson has had a predilection for compositions by modernists of the American, Italian and Spanish schools and her causerie-recitals have been regarded among the important events presented here during the musical season. Her repertoire is unique, interesting and varied and her technic has been developed to cope with all the intricacies contained in the works she so well presents. A tone colorist of the first order, and a poet, Miss Verson delights in contrasts as indicated in her playing of the Castelnuovo-Tedesco novelty. The sonata contains two "Blues" movements with lively rhythm and multiform color, but though modernistic in texture, its idiom is easy to understand and pleasurable to hear. Likewise, the piano variations by Copland do not jar the ear as some of his other compositions recently heard here. A very large audience, made up in a large measure of progressive musicians and advanced students, made the Studebaker re-echo with their plaudits throughout the course of the program, thus attesting their approval of the selections and the manner in which they were interpreted.

BUSINESS MEN'S ORCHESTRA

One of Chicago's prides, the Business Men's Orchestra, gave its final concert of the year at Orchestra Hall on May 9. This organization which draws its personnel from all professions, trades, occupations and businesses, was founded by George Lytton in 1921, and has risen to professional standing, as again indicated in the Carl Goldmark Rustic Wedding Symphony, the backbone of its program. George Dasch directed with vim and precision and the men responded eloquently to all his demands. The soloist, Robert Quick, now at one of the first desks with the Chicago Symphony Orchestra and already contracted to occupy the concertmaster's chair with the Kansas City Symphony Orchestra, gave a good account of himself in the Beethoven D major concerto, sharing with orchestra and conductor in the success of the night.

OTHER CONCERTS

Mario Salvador, winner of the young artists organ contest of the Society of American Musicians, was presented in recital by Bertha Ott in Kimball Hall on May 11.

The Wanieck Club's annual musicale brought Vera Gillette and Vincent Micari in joint piano recital at Kimball Hall on May 10.

Bela Martay, young Hungarian violinist, gave a return recital in Kimball Hall on May 8.

The Freiheit Gesang Farein's twenty-second jubilee concert in Orchestra Hall on May 10 acquainted us anew with the International, with which Conductor E. Malek opened the program. The ladies chorus sang folk songs; in addition the Freiheit Mandolin Orchestra played revolutionary melodies and the Freiheit Gesang Farein voiced the Schaefer oratorio, Geviter, which formed the entire second half of the program.

The American Concert Orchestra, a new unit of the Federal Musical Project, made its initial appearance at the Great Northern Theatre, on May 10. Dr. Wesley LaViolette served as guest conductor and the program consisted of two movements of the Radio Symphony by the Chicago composer, Adolph Hoffman; two of Dr. LaViolette's compositions, Nocture and The Spook Hour; Chaminade's Air de Ballet; Debussy's Clair de Lune and Strauss' Weiner Blut Waltz.

The De Paul University A Capella choir sang under the direction of Arthur C. Becker in Kimball Hall on May 12. The program embraced compositions from Palestrina to Arthur C. Becker. One of the most enjoyable numbers was Salve Pater Salvatoris by Barbara M. Sieben, which received its first performance on this occasion and which, beautifully interpreted by the choristers, won the approval of the listeners. Dean Becker has well trained his group whose fine tone, clear diction and impeccable intonation are among the virtues that have added luster to this collegiate group. Several soloists assisted in making the concert doubly enjoyable.

The Hamilton Club (Harry S. Walsh, conductor) with Ruth Lyon as soloist, sang to an audience that literally jammed Constitution Hall of the Hamilton Club on May 12. The Hamiltonians should go on a long concert tour that would add prestige to the organization, its able and inspiring conductor as well as to Chicago's musical culture.

Florence George, coloratura soprano, and Louis Jacobsen, tenor, gave a joint recital under the direction of Bertha Ott in Curtiss Hall, on May 14. The following day the same *impresaria* introduced Hilda Blume, Gertrude Bartsch, Arnold Miller, Marily Beier, Richard Feinberg, Loretta Grill and Peter James, winners in the student contests of the Society of American Musicians for pianists and violinists, in recital at Kimball Hall.

MRS. YAGER RE-ELECTED AS I.F.M.C. PRESIDENT

At its convention in Danville, Ill., last week, the Illinois Federation of Music Clubs re-elected Mrs. Louis E. Yager, of Chicago, as president. Mrs. Harrison Havenor, also of Chicago, was elected second vice-president, and other officers were re-elected.

HANS HESS' CELLO RECITALS

Hans Hess, cellist, played two return engagements recently—on April 28, at Downer's Grove, Ill., under the auspices of the Chorale Society and on May 5, at Racine, Wis., for the Racine Symphony Society.

LAKE VIEW MUSICAL SOCIETY'S NEW OFFICERS

At its annual meeting closing its fortieth season, in the Crystal Ballroom of the Blackstone Hotel, on May 11, the Lake View Musical Society installed its officers and directors for the coming year. Mrs. Herman L. Kretschmer succeeds as president Cora Willis Ware, who has served in that capacity for the past two years. Mrs. Hiram B. Kadish, is first vice-president and Grace Beyerlein, second; Mrs. Frederic Lellander, recording, Mrs. M. B. Kennedy, corresponding, and Mrs. Simon J. Feeney, assistant corresponding secretaries; Mrs. F. J. Biederman, treasurer, and Mrs. Wesley W. Polk, assistant treasurer; Mrs. Edward E. Wagner, auditor; Mrs. John A. Cooke, chairman program committee; Mrs. Henry B. Vanzwoll, social committee chairman and Ruby Spencer Lyon, active members concerts chairman.

An interesting program was given by Eva Gordon Horadesky, contralto; Marion Jaffray and Ellen Hougesen, duo-pianists; Lucy Nielson, violinist; Phyllis Fergus Hoyt, monologist; a quartet of strings and a quartet of voices. The large attendance enthusiastically applauded the deserving recitalists.

CHICAGO MUSIC STUDENT ENGAGED BY CHICAGO OPERA

Elizabeth Brown, who recently sang the part of the queen in the Czechoslovakian folk opera, Schwanda, presented by the University of Chicago, has been signed by Paul Longone to sing with the Chicago City Opera company next season. The young Chicago student will make her debut on the opening night in La Fiamma.

FLORENCE KASS SINGS FOR ALLIANCE FRANÇAISE

Florence Kass, a student with Mr. and Mrs. Herman Devries, was soloist at the last reception of L'Alliance Française on May 7. The mezzo-soprano sang L'Ariette by Vidal, Tu me Dirais by Chaminade and the Gavotte from Mignon, winning the favor of the fashionable audience.

RICHARD CZERWONKY PUPIL HEARD

Irving Ilmer, violinist, was presented in recital by his teacher, Richard Czerwonky, under the auspices of De Paul University School of Music in the Little Theatre, on May 14. With the assistance of Herbert Horn, pianist, young Ilmer played the Handel D major sonata, displaying violinistic virtues far above the average. He also presented the Bruch G minor concerto, the Chopin-Sarasate E flat major Nocturne, the Amani-Elman Orientale and two little gems from Mr. Czerwonky's pen entitled Valse Lente and Memories.

PODOLSKY STUDENTS TO OFFER UNIQUE RECITALS

An interesting series of recitals is that in which Leo Podolsky is to present his artist students during the first week in June. The programs are so arranged as to show the development of the concerto from its earliest to its present day form. So far as possible they have been arranged chronologically. At the first program on June 1, Bach, Mozart and Beethoven will be played by Mayme Cohn, Elisabeth Thinn, Harold Berlinger, Frances Ross, Esther Bernstein and Eileen Everett and the Sherwood School Ensemble. Hummel, Mendelssohn and Weber concertos from the June 2 program with Gladys Zerbei, Harold Berlinger and Irene Oechsner as the interpreters. Margaret Wickersham, Esther Bernstein and Frances Harris will present Chopin, Schumann and Liszt at the third program, June 3. The June 4 list includes concertos by Arensky, Rubinstein, Rimsky-Korsakoff and Tschaikowsky, played by Agnes Wardroper, Ruth Pellegrom and Gertrude Lee. On June 5 Saint-Saëns, Franck, Brahms and MacDowell are to be represented with Elisabeth Thinn, Berniece Riseborough, Frieda Wall and Irma Orser. Concertos by Grieg, Rachmaninoff and Saint-Saëns will be offered on June 6 by Margaret Wickersham, Augusta Frank and Frieda Wall. The final program on June 7 enlists the services of Carmen Simpson, Elisabeth Thinn, Margaret Wickersham, Augusta Frank and Irma Orser, who are to play Debussy, Joseph Rosenstock, Poulenc, Strauss and Leo Weiner works. The Rosenstock and Weiner concertos receive their first Chicago performance on this occasion. Mr. Podolsky will play the orchestral parts on all programs.

DORIS ADAMS HUNN

recently presented Symphonic Studies at the University of Illinois, Urbana, Ill., in advance of the concert by the Philadelphia Orchestra, and before the Iowa Federation of Music Clubs in convention at Cedar Rapids, Iowa. Her programs are designed to aid the layman in listening to symphonies and to increase his enjoyment of them. Among other engagements of the past few months have been appearances in Lancaster, Pa.; Des Moines, Iowa, and New York City.

MINNETTA RIGGS GREENWELL'S NEW SONG CYCLE

Since re-entering the musical field in Chicago a year or two ago Minnetta Riggs Greenwell, who acted as accompanist and assisting artist for the late Evan Williams and other distinguished singers, has devoted much of her time to composition. Recently she presented a cycle of five poems, entitled Love's Messenger, which she has set to music for interpretative reading. The first interpreter of the new cycle was Mrs. Greenwell herself, who is not only an all-around musician, organist, pianist and composer, but an eloquent reader.

RICHARD CZERWONKY PLAYS FOR BOHEMIANS

Richard Czerwonky conducted his chamber music orchestra in a performance of Wolf-Ferrari's chamber symphony at the Bohemian Club on May 8. The distinguished conductor and violinist also performed the trumpet septet by Saint-Saëns with his regular string quartet and Edward Collins at the piano. In the symphony Rudolph Reuter played the piano part.

HESS STUDENT WINS SCHOLARSHIP AWARD

Betty Zabriskie, young artist from the Hans Hess cello class, has recently been awarded a scholarship by the Omaha Friends of Music. The award covers a year's study abroad.

SONIA SHARNOVA WEDS

On May 15, Sonia Sharnova, Chicago Opera contralto, became the bride of I. T. Feingold at the home of Mme. Sharnova's brother, Dr. Irving J. Shapiro. Mr. Feingold is head of a furniture company and a leader in the Zionist movement.

RENÉ DEVRIES.

Harmony Guild Spring Musicale

The fourth annual spring musicale of the Harmony Guild of New York will be presented on May 26 at Steinway Hall, New York. The event is for the benefit of the scholarship fund. The program will be given by Mabel Beddoe and Marjorie Beddoe, contraltos; Carmela Ippolito, violinist; Jean Buchta and William Robinson, pianists. Bianca Morehead is chairman of the scholarship committee and is in charge of general plans for the musicale. Leonard Liebling is to be guest of honor.

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Havana Welcomes Concerts

Benno Rabinof Heard in Two Recitals Under Auspices of Pro Arte Society—Orchestras Perform

HAVANA, CUBA.—To commemorate its second anniversary the Orquesta da Camera of Havana, with José Ardevol as director, gave a concert at the Principal de la Comedia Theatre on April 12. Beethoven's piano concerto in B flat major played by Elena Alvarez as soloist and Stravinsky's Suite de Pulcinella based on a work of Pergolesi were the important numbers of the program.

RABINOF IN RECITALS

Benno Rabinoff, violinist, was heard in recital programs on April 13 and 15 in the Auditorium by members of Pro Arte Musical Society. He was accompanied by Berthe Rich. In the first program Mr. Rabinof played Vitali's Chaconne, the Sibelius concerto, a group of short works and Sarasate's Carmen Fantasia. The second program included the Beethoven Kreutzer Sonata (op. 47), the Goldmark concerto, Paganini's Nel cor piu non mi sento, and smaller pieces. Mr. Rabinof displayed a brilliant technic and was warmly applauded by the large audience.

Under the auspices of the Lyceum Society Amadeo Roldan, local composer, on April 22 began a series of eight weekly lectures about Music Appreciation. He is assisted by students and phonograph records in the musical demonstrations.

ORCHESTRAL EVENT

The Havana Philharmonic Orchestra offered a concert of interesting material at the National Theatre on April 26. Gustavo Morales, Cuban composer, was the guest of the orchestra in the performance of his Casablanca, twelve Moroccan tales, written by him during his visit there. It is a colorful work of modern idiom and was enthusiastically received by the audience. Maestro Amadeo Roldan conducted the rest of the program of Weber's Oberon Overture, Dukas' The Sorcerer's Apprentice and the accompaniment of the Beethoven piano concerto (No. 5) for which Adela Tellez was the soloist.

Diego Bonilla, violinist, and Angeles Tellaeche, pianist, appeared at the Auditorium of Pro Arte Musical Society on May 3 in a sonata recital. Their program was formed of Grieg, Debussy and Cesar Franck sonatas.

HUBERTO DE BLANCK.

Brooklyn Orchestra Plays Jacobi Work

Chalmers Clifton directed the Brooklyn Symphony Orchestra at the Brooklyn Academy of Music, Brooklyn, N. Y., on May 13. The assisting artist was Irene Jacobi, pianist and wife of Frederick Jacobi, composer, whose concerto for piano and orchestra was played. Hamilton Harty's arrangement of the Handel Water Music suite and the César Franck D minor symphony comprised the complete program.

Mrs. Jacobi studied at the Institute of Musical Art with Bertha Feiring Tapper and Paolo Gallico. A specialist in chamber music, she has played extensively both in this country and abroad, and has made frequent appearances in New York at the concerts of the League of Composers.

Mr. Jacobi was assistant conductor with the Metropolitan Opera for several years. His compositions have received frequent performances by leading symphony orchestras. His concerto, recently finished, was heard for the first time at the WPA Festival of American Music in New York City the first week in May, and follows in the list of his works, his concerto for cello and orchestra which had its first performance several months ago under Albert Stoessel, and his second string quartet.

Hart House String Quartet to Give Toronto Series

The Hart House String Quartet announces a series of five subscription concerts during 1936-37 in its home city of Toronto at the Hart House Theatre. The series opens October 17, when they are to play the Schubert quartet in A minor (op. 29); H. Waldo-Warner's Folk-song Fantasy (Dance to Your Daddy); and the Beethoven quartet in F, (op. 135). On November 28 they plan to present the Mozart "Dissonance" quartet in C; Borodin's quartet in D (Notturno); and Brahms' quartet in C minor (op. 51, No. 1). The program of December 12 includes Haydn's quartet in E flat ("Surprise"); Beethoven's Great Fugue (op. 133); and the Smetana quartet in E minor ("From My Life"). January 16 brings Bridge's quartet in E minor; the Schubert Unfinished Quartet in C minor; and Beethoven's quartet in F (op. 59, No. 1). The concluding list takes place on February 20 and includes quartet in D flat (op. 15) (Dohnanyi) and quartet in A minor (op. 132) (Beethoven). The Hart House String Quartet toured the continent from New York to San Francisco this season. The personnel consists of James Levey, Milton Blackstone, Boris Hambourg and Arn Adaskin. The quartet was founded in 1924 by the Hon. Vincent Massey and Mrs. Massey.

Abram Karol in California

Abram Karol left Allentown, Pa., on May 12, travelling with Sascha Jacobinoff, for a tour of California. Mr. Jacobinoff will conduct the Bach Festival in Carmel-by-the-Sea and Mr. Karol and Frank Constanzo are to play the Bach double concerto for two violins. Mr. Karol is scheduled for a recital in Berkeley, Calif., when his program includes the Bach G minor solo sonata and the Mendelssohn concerto. The violinist also will be heard at private musicales.

Institute of Musical Art Alumni in Annual Concert

The Alumni Association of the Institute of Musical Art of the Juilliard School of Music, New York, held its annual concert on May 13 in the recital hall of the institute. The alumni and this year's graduates attended, and heard a program comprising Beethoven's Serenade (op. 8) for violin, viola and cello, played by Karl Kraeuter, Conrad Held and Phyllis Kraeuter; Dorothy Westra, soprano, singing Lieder by Hugo Wolf and Brahms, with John Ahlstrand at the piano; and the Fauré quartet, C minor (op. 15), for violin, viola, cello and piano, performed by Karl Kraeuter, Conrad Held, Phyllis Kraeuter and Katherine Bacon.

N. Y. Philharmonic Orchestra Board Has Annual Meeting

The Philharmonic-Symphony Society of New York held its annual meeting on May 11 at Steinway Hall, New York. In the absence of Marshall Field, the report of the president was read by Charles Triller, treasurer.

The following five trustees of the society were reelected to serve for the coming year: Clarence H. Mackay, Marshall Field, Charles Triller, Frederic A. Juilliard, and Paul D. Cravath. To fill existing vacancies in the board of directors, Bruno Zirato, assistant manager of the Philharmonic-Symphony Society, and Mishel Piastro, concertmaster of the orchestra, were elected directors. The thirty-two members of the full board of directors are now Mrs. Henry Martyn Alexander, Mrs. Vincent Astor, Harry R. Baltz, William C. Breed, Hon. Nicholas Murray Butler, Paul D. Cravath, Hon. John W. Davis, Norman H. Davis, Marshall Field, Harry Harkness Flagler, Anselme Fortier, Mrs. Charles S. Guggenheimer, Mrs. Christian R. Holmes, Arthur Judson, Frederic A. Juilliard, Hans Lange, Clarence H. Mackay, William S. Paley, James H. Perkins, Mishel Piastro, Frank L. Polk, Walter W. Price, Edwin T. Rice, Hon. Elihu Root, Mrs. Frederick T. Steinway, Henry W. Taft, Charles Triller, Maurice Van Praag, Felix M. Warburg, Thomas J. Watson, Richard W. G. Welling, and Bruno Zirato.

Mary Hopple and Robert Crawford at Chattanooga Festival

CHATTANOOGA, TENN.—The May Music Festival here on May 7 and 8 was a gratifying success. Especially acclaimed were Mary Hopple and Robert Crawford, who gave a joint recital on the first night, and on the second sang in the opera Carmen before audiences of more than 3,500. Miss Hopple was excellent in the role of Carmen, and Mr. Crawford was a fine singer and actor as the Toreador. L. M.

Bernard Gabriel Presenting Recital Series of Unusual Music

When Bernard Gabriel was heard in recital at The Barbizon, New York, on May 19, he was playing his sixth New York recital of the season.

BERNARD GABRIEL

Mr. Gabriel is known for his programs of unusual and unhackneyed music for piano. During the last two seasons he has given several of these, which restore some neglected writings of the masters, as well as grant hearing to some contemporaries.

"I think perhaps the most important of the lists that I have assembled," said Mr. Gabriel, "was one of music by the Bach family. This assortment took in compositions by seven members of the renowned clan, covering a period of about 150 years. I played this concert at the New School for Social Research.

"Another recital dealt with Descriptive Music, embracing pieces like Ibert's The Little White Donkey and Liadow's I Danced with a Mosquito and also larger works of Handel, Haydn and the Variations on God Save the King by Beethoven.

"My recital on May 19 was devoted to Dance Music from the seventeenth century up to the present. It began with a pavana by Byrde, and this group also presented examples of Purcell, Couperin and Handel as composers in dance forms. Five Chopin items follow, and then among the final offerings the Schubert-Liszt Soirees de Vienne, my own Dance of the Atoms (by request) and a tango and Navarra by Albeniz.

"For future presentation, I have in mind further programs; for instance, a recital of Love Music Through the Ages, or Humor as Expressed in Music.

"All these recitals are built around a central idea, and I have found it fascinating to trace this single thought through the works of the great composers and to note how each one treated it in his own way. I believe that programs such as the ones I have described have a real place in music life—certainly, my own presentations have been met with gratifying interest. Naturally, they are not a model for all programs to be built upon, but an occasional departure from the beaten path, an excursion into little-explored tonal territory is welcome, I find. Piano literature is searched too little for the unfamiliar in its treasure house. Of course, the many reappearances that celebrated compositions make during the course of a season is explainable by the fact that audiences love them—and, too, eminent pianists are not averse to measuring their skill against one another. All this, however, should not keep music lovers from hearing, at least intermittently, the beautiful and neglected masterpieces that deserve more frequent hearings."

Mr. Gabriel's activities for 1935-36 also take in a course of fifteen lecture-recitals in conjunction with guest artists, singers and violinists, on Music of the Western World, tracing the music of each nation of Europe and America from earliest times to the present. He presented six lecture-recitals at the Y. W. H. A. in New York on Forms of Music. He addressed the National Opera Club at the Waldorf-Astoria, New York, on Spanish Music; he also spoke on American Music for the Women's Press Club at the Hotel Pennsylvania. On May 5 Mr. Gabriel played his third re-engagement in the last two seasons for the Cultural Circle at the Hotel Astor. In April he gave a recital for Masada Youth Zionist organization of America. Last fall Mr. Gabriel made a joint appearance with Madelena Paltenghi, soprano, at the Hotel Des Artistes, New York, in a program of arrangement, and transcriptions. With Marguerite Hawkins, soprano, he presented a recital of French music for the Catholic Big Sisters at the Hotel St. Regis, New York. M. L. S.

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Light Opera by Resident Players and WPA Orchestra Heard in Los Angeles

Herbert's Naughty Marietta Gaily Staged—Altschuler Leads Premiere of Native Piano Concerto

Los Angeles.—A really splendid production of Victor Herbert's Naughty Marietta in the Philharmonic Auditorium on May 11, was the highlight of the Civic Light Opera presentations to date. In fact, it was the best all 'round light opera production heard here in the last decade. It was well sung and excellently cast, set off by attractive scenery and beautiful costumes, with first-rate stage and musical direction.

Francia White scored an emphatic hit as the wayward Countess. A voice of lovely timbre topped the entire ensemble at will. She literally stopped the show with her Italian Street Song, which she had to repeat four times. Maria Marova was perfectly cast as Adah. Both her singing and speaking voice held a quality of mellow richness that was definitely appealing. She won decided acclaim with her 'Neath the Southern Moon. William Hain sang well, especially I'm Falling In Love With Someone, of which the audience required three repetitions. Paul Keast did well as the villianous Etienne Grandet, making the most of his solo opportunity with well handled voice. Robert Long offered an excellent characterization as Rodolfo.

Hope Emerson was a riot as Lizette, ably seconded in her comedy work by Harry K. Morton as Silas Slick, Billy Griffith as Florenze, and Otto Fries as the Lieutenant-Governor. The chorus sang with spirit and excellent ensemble. A Spanish dance by Cansino and Carmela was beautifully done, with a charming background of Belcher Dancers.

The stage direction by Alonzo Price and the musical direction of Louis Kroll both deserve the highest compliments. Adrian Awan's sets were even better than usual.

Federal Project Orchestra Heard

The Federal Music Project Orchestra, under the direction of Modest Altschuler, offered an all-American program at its concert May 8. The orchestra members are to be commended for a program that was at least more interesting than most of those offered by the Philharmonic Orchestra during the past season.

The orchestra showed little improvement since its opening concerts some months ago. Altschuler conducted the entire program in the same mood, beating time punctiliously even during the piano solo passages, but extracting little in the way of shading or balance. The attacks were ragged, and most of the players sawed or blew with bored indifference.

Considerable interest centered in Mary Carr Moore's new concerto for piano and orchestra, which was heard for the first time in public, with young Emil Danenberg as soloist. It was really a work for orchestra with piano, and while musically pleasing, and in many places lovely, it did not offer enough *bravura* work to prove a performance attraction to the average piano virtuoso. The solo part might be advantageously rewritten with that point in mind.

The first movement had a strong theme, too oft repeated and too little developed. The orchestration seemed too thick in places, although it might show to better advantage in a more suitable auditorium and in more capable orchestral hands. Emil Danenberg read the solo part from the music, and gave it a quite capable performance, showing good tone and technical facility.

Howard Hanson's second symphony was musically splendid, although most of its finer points were lost in the performance. It should be heard again under better auspices. Certainly it deserves a hearing more than Bruckner's instrumental meanderings.

A lovely MacDowell Polonaise, in a scholarly transcription by Altschuler, began the program, making a much better opening than the hackneyed Italian overtures usually inflicted upon concert audiences. Night On the Desert, by Ellis Levy, might have been as appropriately called by any other title. It was supposedly descriptive.

Other Events

The WPA Opera group presented Offenbachs' Tales of Hoffmann on May 6, and a double bill of Cavalleria Rusticana and the Secret of Suzanne on May 9. The most commendable feature was that the operas were given in English. Otherwise they were of about the caliber of fair amateur production.

Eunice Boyd's violin choir scored a hit with instrumental excerpts from Thais during the Hollywood Opera Reading Club's opera reading on May 4. Most opera reading clubs are so preoccupied with the vocal work that they forget the value and beauty of the orchestral portion of the works. R. D. S.

Rambling Around

Ralph J. Peterson, choral director of Los Angeles Junior College, was the winner of the first prize for the third consecutive year with his *a cappella* group of thirty voices, at the annual competition for Junior College choral groups throughout Southern California, held the first week of May at Redlands University, Redlands, Cal.

* * *

Grace Helen Nash, pianist and composer of Hollywood, has been giving teachers' training classes in class piano instruction for both children and adults in Los Angeles and Hollywood during the past year. At the same time experimental classes for adults are being given in the Berendo Junior High School of Los Angeles. Miss Nash also maintains a studio for private lessons both in Pasadena and Hollywood. She is the author of two important books: Music Study Course (class piano for adults) and Finding (class piano for children). Miss Nash taught two summers at the University of North Carolina, Chapel Hill, N. C., and at the same time gave class piano methods at the Juilliard Summer School. She was also connected with the Institute of Musical Art of the Juilliard School for three winter seasons.

* * *

Helen Bates Omeron reports that her artist pupils Mary Green Pauloo and George Harris Pitman gave a joint recital May 3 at the Beverly Hills Hotel. Gueneth Omeron sang the role of Mabel in the Pirates of Penzance, May 6, over radio station KGHE. Craig Milligan gave a studio recital on April 27.

* * *

Robert L. Hollinshead of Hollywood, concert manager for Jan and Rafael Kubelik, Thelma Given, Aimee Semple McPherson, John Lewis Meehan, Maurice Zam and Mme. Sugi Machi, Japanese soprano, is visiting sixty cities booking these artists for next season.

* * *

The University of Southern California School of Music, department of musical organizations, presented its Trojan band, orchestra, mixed chorus, *a cappella* choir and soloists, May 15 at Long Beach, Cal., in the Municipal Auditorium. This concert was sponsored by the Trojan Club of Long Beach.

* * *

Earl Rosenberg, choral conductor and vocal teacher of San Diego, directed a concert May 5 by the Polyphonia at the Roosevelt Junior High School Auditorium. This is an *a cappella* choir of fifty voices which has been giving concerts in San Diego, Cal., for the past five years. A program of old choral, modern music and Negro spirituals was sung.

* * *

Wynn Rocamora, a moving picture and musical agent formerly with the firm of Hoffman-Schlager, Inc., has opened an office in Hollywood for the management of both musicians and moving picture artists.

* * *

Opera vs. Jazz is the title of an original screen story now being written by Frederic Hazlett Brennan, which is intended as a Gladys Swarthout starring picture at Para-

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WINIFRED BYRD,
pianist of Los Angeles and Hollywood, is now permanently located on the Pacific coast. She will continue to give concerts in California and in all parts of the United States as in past years.

mount studios to follow The New Divorce, the latter to be filmed this spring.

* * *

Erich Wolfgang Korngold, Viennese musician, has been signed by Warner Brothers-First National studios to return to Hollywood this fall to write an original musical score for Danton, which will be Max Reinhardt's next screen undertaking. Korngold arranged the Mendelssohn music for Reinhardt's A Midsummer Night's Dream, and later wrote original scores for both Captain Blood and Anthony Adverse.

* * *

A rumor prevails that Edwin (Ted) Schneider, for many years accompanist of John McCormack, plans to locate permanently in Hollywood for coaching and accompanying work. He is now at Tempe, Arizona, on vacation and expects to arrive in Hollywood about June 1.

* * *

The artist Musicians' Guild of Pasadena held a musicale on May 14 at Studio Hall in Pasadena. Performers were Paul Goodman, pianist; Albert Brouse, baritone; and the Shield Players consisting of Bayard Ellis, Mildred Summer and Ralph Emery, Jr., in a satire in one act called The Hard Life of an Artist. Courtenay Monsen gave a short talk on Civic Arts of Pasadena.

* * *

The Artists Reception Committee of the Pasadena May Music Festival on May 16 at the Hotel Huntingdon in Pasadena honored Richard Lert, musical director of the festival, and the soloists for the two Fidelio performances, Dorothee Manski, Hans Clemens, Emery Darcy, Douglas Beattie, Wynne Davis, Allan Rogers Lindquist and Thomas Clarke.

* * *

Tito Schipa, Metropolitan Opera tenor, arrives in Beverly Hills this month from Italy. He has been contracted for a musical picture with a major studio in Hollywood. This picture, as yet untitled, will be made in three versions, English, Spanish and Italian according to present plans.

* * *

Marguerite Lamar Stearns, soprano and singing teacher of Los Angeles, has announced her next musicale for May 31 at her studio-home. She is to sing a group of first time California songs by Catherine Urner, who will preside at the piano. Durward Grinstead will give a reading of Oscar Wilde's Happy Prince to Liza Lehmann's music. Celeste Ryus accompanies at the piano.

* * *

John Pennington, until two years ago first violinist of the now disbanded London String Quartet, lives at Thousand Oaks, Camarillo, Cal. He is now planning a tour of the Pacific Coast in sonata recitals with Raymond McFeeters, pianist, to follow a sonata recital on May 27 in the music salon of Mrs. H. A. Everett of Pasadena.

* * *

The University of Southern California School of Music (Max van Lewen Swarthout, director) announces that students registering for applied or theoretical private lessons in either term of the summer session and desiring credit for their private study, will be required to take eighteen periods for two units of university credit. The tuition for private instruction is based upon the one lesson per week rate. The principal six weeks' summer session is from June 19 to July 31. Arnold Schönberg, composer, finishes his term of teaching at The University of Southern California with this summer session.

* * *

Kirsten Flagstad, of the Metropolitan Opera, is scheduled to open the Behymer artist series next October at the Los Angeles Philharmonic Auditorium. She appeared in only one recital on the Pacific Coast this past season and that at Oakland. Mme. Flagstad has been re-engaged for the San Francisco Opera season next November.

* * *

Evelyn Hagara, Los Angeles, has contracted to sing the leading contralto role in the opera Sakura (Japanese) which will be given June 24, 25 and 26 in connection with the Portland, Oregon, Rose Carnival. Other artists include Sugima Maci, Japanese soprano; Josephia Dearratia, tenor; Leslie Brigham, baritone; Leslie Horton, tenor. Umberto Sistarelli, conductor. All the artists in this production are from Los Angeles. There will be a chorus and ballet of 2,000 for the Portland performances and following this the same company will appear in Sakura at Seattle, Tacoma and San Francisco.

C. D. K.

Rachel Uglow in Recital at Mills College

MILLS COLLEGE, CAL.—Rachel Uglow, soprano, a member of the senior class at Mills College, gave a recital on May 6 in the Hall of Chamber Music on the college campus. She is the possessor of a dramatic soprano of good quality and range, and except for a tendency to sharp on her high tones probably due to nervousness, the recital was a success. A group of songs by Felix Fourdrain (Chanson Norvegienne, Il Neige des Fleurs and Carnaval) and a group of songs in English (When I have Sung My Songs by Ernest Charles, Floods of Spring by Rachmanioff, and Midsummer by Amy Worth), were her best efforts of the evening. In addition to offering four standard songs of Richard Strauss, she opened the program with Star Vicino by Salvator Rosa, Chi Vuol Comprar La Bella Calandria by Jommelli and Handel's Oh, Had I Jubal's Lyre. Virginia Clotfelder was the efficient accompanist. The music department of Mills College can feel proud of the achievements of Miss Uglow under its guidance.

C. D. K.

Wagner Society Activities

On May 22, the new Richard Wagner Society celebrated the master's birthday with a concert of his music at the Columbia University Faculty Club. Louise Taylor sang, Richard Singer played piano transcriptions, and there was a phonograph performance of the Siegfried Idyll.

The society will hold a Newark meeting on May 24, at the Helen McHugh Studios. Robert Lawrence, conductor, is to lecture on Die Walküre.

A summer program of four lectures, one a month, covering the entire Ring cycle, will begin in June at the Columbia Faculty Club. The series is open to members without charge, and to non-members for a modest subscription fee.

The fall lectures, beginning in October, will be devoted to studies on Wagnerian subjects, such as production, the philosophical basis of Wagner's music, and the sources of librettos and scores.

The organization now has nearly 150 members. The secretary is Helen Dike, 528 West 111th Street, New York.

Miquelle Soloist in Broadcast

Georges Miquelle, cellist, is the soloist of the Ford Hour on the Columbia network with Victor Kolar and the Detroit Symphony Orchestra for the broadcast of May 24. Mr. Miquelle is the first cellist of the orchestra. He is now active in Detroit, finishing his season there and presenting students' recitals the end of May. This summer Mr. Miquelle returns to Chautauqua, N. Y., where he is to teach and play in chamber music ensembles. It is probable that he will be featured on one of the broadcasts from Chautauqua. His schedule for next season includes an appearance as soloist with the Detroit Symphony Orchestra under Bernardino Molinari in Bloch's Schelomo; an engagement as guest artist with the Lansing (Mich.) Symphony Orchestra; and a joint recital in Buffalo, N. Y., with Leonora Corona, soprano of the Metropolitan Opera.

Richard McClanahan to Teach Summer Course

Richard McClanahan will hold a special five weeks' summer course from July 6 to August 7. On Tuesday and Friday mornings during this time he is to give lecture-demonstrations at his studio in the Steinway Building, New York. "I intend to show how a genuine grasp of the art of music may only be clearly realized and built up through correlating the basic facts of so-called theory with proper tone-production from the beginning," said Mr. McClanahan, "and in such a way that in the end music and technic cannot be thought of apart. Approached from this angle, I believe, technic becomes the way to think music on the piano.

"My lecture-demonstrations will be thoroughly illustrated at the piano, and much standard material played and discussed, as well as what is ordinarily called 'technic'—such as scales and arpeggios. In this latter case the proper tone-technic for such 'idioms' will be given and how to treat them as musical elements."

Mr. McClanahan is available during this period for private lessons, and also during June. For a limited number who may come from a distance, he offers to arrange accommodations in Riverdale, a residential suburb in northern New York City near the Hudson River. "Here," Mr. McClanahan stated, "summer students may not only have living accommodations, practice and lessons, but also, if they desire, indulge in such outdoor sports as tennis and golf, while being within easy reach of the musical and other advantages of the city. The facilities of the Riverdale Country School would be utilized for this purpose, and if a group desired to rent one of the houses occupied in the winter by instructors of the school, this could be arranged."

Boyce Conducts Nyack Music Club

NYACK, N. Y.—The forty young women comprising the Morning Music Club of Nyack-on-Hudson gave their spring concert the end of April before a good-sized audience. This was the twelfth season of the club, and the marked improvement in the singing was evident, Alfred Boyce having trained the singers with thoroughness. They sang with expression, attaining delicacy at times. A madrigal, Elizabethan Air, and works by Handel, Kaun, Gal and Eichberg made up a group of six choruses, proceeding then to Lehmann, Bossi (Hymn of Glory), Warner, Hawley, Horsman, Weaver, and closing with fine effect in Harris' Sunny South medley. William Hain, tenor, won his audience through his rich and resonant voice in the aria from LeRoi d'Ys (Lalo) and songs by Lagourge, Kramer, Sektberg, Giannini and Carnevali. Harry Allaire played first-rate accompaniments. Mrs. Ernest W. Hofstatter, president, and Ethel W. Crane, chairman, may well be proud of the attainment of the singers.

K. C.

Sigma Alpha Iota Officers Return from Middle West Tour

Gertrude Evans, president of Sigma Alpha Iota, national music fraternity for women, and Mrs. Frank Geimer, treasurer, have returned from a tour of the Middle West, where they installed new chapters in Cedar Falls, Iowa, and visited fraternity groups in Minneapolis, Chicago, Indianapolis, Ann Arbor and Detroit.

In Indianapolis they attended the 125 Grand Piano Ensemble Festival, held there on May 3. Sigma Alpha Iota sponsored the festival and proceeds went to aid the scholarship and student loan funds. Eight hundred pianists took part. Assisting were twenty-five artist pianists, all members of Sigma Alpha Iota. Mrs. Frederick Hamilton Sterling was executive chairman of the event. She is president of the Patroness Club of Sigma Alpha Iota.

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NEW YORK MAY 23, 1936 No. 2900

A village is a place where anyone who can sing or play a serious composition is "a grand musician."

—o—

If people who talk at concerts or operas were placed end to end, it would serve them right.

—o—

"Music begins where words end," is said often by tonal lecturers. It is different with criticism. There words begin as soon as music ends.

—o—

Methuselah must have been a dreadful bore when he stood around the opera lobbies and told about the great casts he had heard in his youth.

—o—

One of the things still wrong with the music of our American composers is that they repress rather than express their emotions.

—o—

Of course, Ruskin was not thinking of the tonal brethren when he wrote: "Conceit may puff a man up but never prop him up."

—o—

Tonal Bon Ton

Irving Schwerké, reporting from Paris, vouches for the attached as a true story:

A certain Parisian lady remarked that she had not been to a concert in five years.

"Oh, but I saw you at a concert only the other evening," spoke up a gentleman in the group.

"You must be mistaken," quoth the lady. "Which concert was it that you have in mind?"

"Toscanini. I saw you at Toscanini's concert."

"Of course you did. But that wasn't a concert, it was a society event."

—o—

The Musical Grind

The organ grinder question is coming up again in New York, after Manhattanites had thought the matter finally settled when Mayor LaGuardia ruled that the apparatus and its manipulators are to be kept from the streets of the city.

A few bold handle-turners recently disregarded the Mayor's order, and were arrested and brought to court. Unfortunately, several magistrates refused to take action, and freed the obstinate noise-makers.

Two of them came before Magistrate Peter A. Abeles last Saturday, charged with disturbing the residents of fashionable Gramercy Park. Magistrate Peter A. Abeles took it upon himself to remark that those dwellers were "too nervous," and that he "could not think of a sweeter sound than the hand organ melody, 'The Sidewalks of New York.'" The judge went on:

"I think Mayor LaGuardia is a very fine man, but so far as the hand organ is concerned I differ with him. Of course, he loves music and wants music brought to the people. There is probably a good reason for his position. Some people are adverse to getting music when they don't want it. . . .

"The grinder was giving people something for the money he was getting and the other was acting as general manager and treasurer for his brother. I do not think that I could bring myself to fine these men, for I am a patron of their art. Suspended sentence for both!"

The decision is both defiant and silly, and proves anew how difficult it is to get full civic support in New York for any movement which contemplates cultural improvement.

There is no value whatsoever in having hand-organs add to the noises in the public thoroughfares. The mere fact that a large number of citizens object to the street music, should be sufficient to silence it. The "peepul" are offered many free concerts in halls and parks, and that is ample fare for their musical hunger. In addition, most homes, be they ever so humble, have a radio, or phonograph, or both.

The Abeles endorsement of The Sidewalks of New York as "sweet sound" means nothing except that he lacks musical taste and judgment. If the writer of these lines had the power, he would sentence the magistrate in question to listen all day long, every day, to the tune he loves so much, ground out under his window by an ensemble of his hand-organ protégés. And as an encore after each separate performance, they might add The Music Goes Round and Around.

—o—

Even Archangels Are Human

Some amusing and faintly satirical thrusts are administered to the more complacent phases of modern musical custom by F. Bonavia, the esteemed London critic, who is inditing a series called Dialogues in Elysium, in the Monthly Musical Record (London) The latest of these imagines the shades of Bach and Handel carrying on the following colloquy in heaven over a sort of glorified radio set bringing short waves from earth:

"*B.* I am most grateful to you for asking me to join you and listen in to this remarkable concert. How gratifying it is to find that we are so well remembered on earth! They must be a very kindly people who are living now. What applause, what enthusiasm! I should never have believed such things possible. I never dreamt that my music would or could arouse such feelings. I meant to encourage, as far as I could, meditation and religious thought. The concertos were to be a relaxation. I find it all very interesting and also a little disturbing.

"*H.* I am surprised myself, and, like yourself, both delighted and disappointed. Such odd things have happened to my scores!

"*B.* I don't complain so much of the scores. It was inevitable. They haven't the instruments we had. The quiet, intimate tone, the soft notes we loved had to go to make way for the new music, which inevitably necessitated new media. But the spirit seems to have gone as well as the old sound. You noticed in my Brandenburg concerto how marvellously that orchestra thundered through it all. It was in some ways a revelation to me of what could be done. But it was not what I intended to do. I remember well the day I wrote the last movement. When I came to write this passage [*pointing to a phrase in the score*] I rejoiced to think how well it resembled the happy chatter of my dear wife when she talked to the neighbors on Saturday evenings. And when I assigned it to the violas I thought I had discovered the best medium for it. They still have violas in the orchestras, but—you heard them—they sound like a charge of those fine regiments of grenadiers we used to see in Leipzig.

"*H.* That is a trifle compared with what happens to my music. You remember the conductor who wanted to come in here on the ground that he had organized a Handel festival, and asked me to be his sponsor?

"*B.* I heard something about it, but I wasn't with you.

"*H.* Well, some time ago a man claiming to be a conductor was making a great noise at the gate. He said he was also a composer, but that claim was disallowed very soon. Then he said he had served me faithfully for many years and asked to be admitted on those grounds. I was interested and begged him to tell me something about it all. He told me an extraordinary story. He said they had a chorus and orchestra of 4,000 and that they did nothing but my works. I could not imagine a place large enough to hold so many musicians. He assured me that the place was built and could hold not only 4,000 musicians but an audience of 10,000 as well. I could not imagine how so many people could sing together. Sound travels slowly (as speed is reckoned nowadays) and the voice of a singer placed very far from the conductor must inevitably reach him after the sound made by those placed quite close to him. Then another thought struck me. It was easy enough to multiply the chorus, but what did they do with the solos? Did they multiply them too? Did they have ten tenors to sing Behold and See? And if not, didn't the solos compare to the choir as a straw to a mighty oak? The disproportion seemed ludicrous. He answered that nothing really mattered; those trifles (as he called them) disturbed no one. A Handel chorus sung and played by 4,000 musicians, he said, was well worth sitting through the dull moments when the soloist was inaudible. Besides, he swore that some of the singers possessed such powerful voices that the audience farthest from the platform could often hear not one but a dozen notes in a single aria. It seemed very strange and, of course, I refused to be his sponsor.

"*B.* They meant well. They must be very generous lovers of our great art. You know my Art of Fugue? You will scarcely credit me when I tell you that that humble work, put together to show young people what can be done with a single theme, is now played in large concert halls, packed with music-lovers who listen in delight to every note of it.

"*H.* How marvellous! Do they all go home afterwards and write fugues?

"*B.* I hope not. In fact, I am sure they don't, because the price of music paper is prohibitive. Or perhaps they are all very rich. At any rate I don't know. But I understand that they love the sound of it on the orchestra.

"*H.* On the orchestra? You did not write it for an orchestra.

"*B.* No. But, you see, an orchestra sounds better in a large hall than the organ.

"*H.* Who did the scoring?

"*B.* I really don't know. So many people arrange my scores now. You see, we hadn't the instruments they have.

"*H.* Is it well done?

"*B.* Not very. They tried to make it into something full of color. I dare say it could be done. In fact, it has been done. But this fellow had not the imagination to do it really well. In any case my music, even more than yours, is form and design rather than color.

"*H.* What happened to the key scheme? If I remember rightly your Art of Fugue is all in D minor. Were they not tired of listening to compositions written in the same key for a whole evening?

"*B.* Apparently not.

"*H.* Why ever did we worry so much about modulations?

"*B.* They must look at music from a different point of view.

"*H.* I cannot help feeling that your Art of Fugue must have been something like my festivals.

"*B.* Perhaps. But they are good people. Do you know how they ended the evening? They played my last chorale on the organ.

"*H.* What had that to do with the fugues?

"*B.* Oh, nothing, of course. It was just a tribute to me. Besides, it is now the fashion to encourage tears by soft music on the organ. You know those cinemas we never dreamt of? Well, they all do it. They are a new and generous race of men that now inhabit the earth.

"*H.* Perhaps you are right, and yet . . .

"*B.* Well . . . I have some doubts myself."

It is not recorded just what dire punishment Bach and Handel would mete out to those who perform high-handed operations on their scores. After all, they were men of a large humanity. But more than a hint is contained in the firm attitude which the latter maintained toward the eminent conductor who sought admission at the pearly gates on the strength of his Crystal Palace activities.

All this should be a warning to modern arrangers and conductors who sponsor tricked-out versions of fugues and toccatas in which the xylophone and the celesta add their piquant notes.

Baton wielders, pause and think while there is time, lest ye be blasted by a celestial thunderbolt unloosed by a master whose angelic temper has been too sorely tried!

—o—

Composition and the Dance

In a series of articles on the path of the modern dance, Margaret Lloyd writes in the Christian Science Monitor (Boston) about the difficulties that workers in this field find in developing the form despite obstacles. In particular there are the questions of the relation of movement to the adjuncts of *décor*, costuming and music. Says this writer:

"The dance is human life itself—the human body in action—expressing the conflicts, desires and aspirations, the experiences of human beings. It is not, as in the other arts, a transcription of these experiences or impressions on canvas, in marble, in tones or in words. Therefore, it cannot be limited by any restrictions that man in his oneness cannot overcome. It can be found only by laws fundamental to bodily movements. . . .

"In the matter of musical accompaniment, the direction on both sides is toward music written for the dance, either in conjunction with its working out or after the choreography is finished. The important modern American dancers and other Europeans besides Mary Wigman follow this procedure. Jooss's Green Table and Massine's Public Gardens have music written especially for them. It is well known of course that ballet has mainly been set to preconceived music.

"Occasionally a modern composition, already completed, is enlisted in support of modern choreography. Doris Humphrey has prepared a dance composition to Milhaud's Orestes, which is awaiting the supplement of a full orchestra for production. There are other instances when the full orchestra would be called upon if it were available, for the larger modern compositions. As it is, the chamber ensemble, the percussion or two-piano accompaniments of the modern dance are usually superior in quality to the rather indifferent full orchestras of ballet today. That is, in performance. Modern composition expressly for the dance has not yet come to ideal realization."

If the perfect fusion has not yet been attained, at least it is a hopeful sign that composers have come to create works especially for dance interpretation, as a number of younger American tonal creators have done in recent years. The direction which such collaboration may take offers fruitful scope for experiment, and it is possible that out of this cooperation between the musician and the choreographer may arise new opportunities for both.

VARIATIONS

By Leonard Liebling

About seven years ago, Andres de Segurola, the baritone, suggested that he and I write a history of the Metropolitan Opera House, to be published on the occasion of its golden jubilee in 1933.

He had worked out a plan whereby the illustrated volume was to be issued first on subscription, in a limited de luxe edition of 500 copies, at fifty dollars each; and then put forth later (in unlimited quantities) for the popular price of five dollars.

I was doubtful about getting many fifty-dollar customers, but Andres, with true Latin enthusiasm, won me over half-way, and I gave in entirely when we outlined our plan to a publisher (the late Horace Liveright) and he willingly agreed to handle the commercial end. Thereafter, Andres and I spent several days figuring out how much easy wealth we had in sight.

The prospect spurred us on, and soon we were drawing up the outlines of the book, to be divided into three parts, (1) Executive-Financial (or administrative), (2) Artistic, (3) Social. I was to write Part 1, he to do Part 3, and both to collaborate on Part 2.

We spoke to Gatti-Casazza about our undertaking, and he nodded favorably. Billy Guard, press director, allowed us access to the photograph files. Otto H. Kahn generously promised twenty fifty-dollar subscriptions. Andres and I, spurning a written contract, made a mutual verbal agreement to split printing and other costs equally, and to share profits in like manner. Then we set to work with the writing of the book.

I did the first chapter, relating to the early history of opera in New York and the events which led up to the inception and building of the Metropolitan. Andres busied himself securing photographs of box holders from 1883 to 1933, the pictures to be included in the volume and to serve as chief bait for the fifty-dollar subscribers.

I remember how triumphantly Andres burst into my place one day, carefully unwrapped a small picture, held it up wrong side toward me, and cried out, "What is it?"

"A photograph," I answered.

"Yes—but whose? Guess."

"I give it up."

"You know that Mrs. William Astor never permitted her photograph to be published, don't you?"

"Really?"

"Absolutely. Well, a certain lady has one, a very old one, and she permitted me to have a facsimile made of it—and here it is."

We felt that now we were on the sure road to success, and at once we sat down and devised all the chapter titles following the one which I had written.

The next morning I saw Guard and asked to be allowed to look over the material in the program files and other archives. He smiled and took me to the storage place of the mountainous heaps of scrapbooks, and boxes stuffed with papers.

"I've never been able to get at the stuff and put it in order," he said, "but I'm going to do it some day. Anyway, there it is, and you're welcome to help yourself."

The worst thing I do, and which I dislike most, is prolonged research concerning historical data of any kind. I saw the immediate necessity of spending unnumbered dusty hours puttering about in the scrapbooks and boxes, exhuming and categorizing the material, verifying it together with other data in fifty years of newspaper files at the Public Library, selecting, tabulating, indexing—and then and there I traitorously made up my mind to desert Andres and our magnificent plan.

However, I lacked the courage to tell him at once, and so began a series of prevarications and postponements on my part, the meanwhile I felt a deep sense of guilt for alowing him to go on collecting pictures and writing his Part 3, Social. Finally I asked him after some weeks, "How far have you gone with your job?"

More honest than his collaborator, Andres replied, "Well, I haven't been able to get more than a dozen or so photographs of the early subscribers, and I haven't started to put anything on paper, but I'm constructing the chapters in my mind. And you?"

"I'm doing the same thing," I answered, "and I have some very good ideas."

Thereafter, although we met often, both of us avoided any reference to the book and it was never mentioned by us again. Soon Andres went to Hollywood, where he lives now; and I put Chapter I into my manuscript cabinet, where it is now.

* * *

Last year I read that Irving Kolodin, young assistant music critic of the New York Sun, was finishing a book on the history of the Metropolitan Opera. If the item is not a *canard*, thought I, then Kolodin is a hero.

The item was true, and hero Kolodin's 589-page tome lies before me at this moment, published by the Oxford University Press, New York. The Metropolitan Opera, 1883-1935, is the title, and the price of the book is $3.75—a far cry from the $50 of De Segurola and Liebling.

After browsing cursorily through Kolodin's pages, I am free from envy and filled with admiration. He has done a thorough, absorbingly interesting, and highly valuable piece of writing. As a history of a famous institution, it is attractive to the average reader; as a work of reference, it is indispensable to musical writers, singers, and other professionals concerned with the matter of opera-giving in America.

Kolodin has set down all the lists and figures whose collection I so dreaded, but he also discusses them informatively in detail, and in a style as fluent as it is entertaining.

There are only sixteen pages of illustrations—singers from Lilli Lehmann and the De Reszkes to Tibbett and Flagstad, and impresarios from Grau to Witherspoon (possibly printing had begun before Johnson could be included) but no men or women of fashion—not even Mrs. William Astor. The book has a Preface by the author, and a Foreword by W. J. Henderson.

Five thousand performances of opera are covered by Kolodin, and a set of Appendix tables show the year and frequency of production of each work. Index dates and casts of novelties and restorations are given, from 1907 to 1935; one index is of works and characters; another, persons and places.

While those statistical matters have their significance as historical record, the average reader will find the descriptive text more to his liking. It consists of storied matter concerning the origin, development, and conduct (financial, executive, artistic) of the Metropolitan. A wealth of information is given about the chief persons who were and are connected with the house in its every activity. Kolodin quotes many newspaper reviews of works, singers, and performances. Also he offers criticism of his own—and not only dealing entirely with individuals and events of recent years which he observed in person. The Manhattan Opera era under Hammerstein, and its relation to the Metropolitan, comes in for explanation and analysis. Also, twining itself through the entire volume, is a pungent word picture of shifting New York life in its general musical, social and fashionable aspects as they revealed themselves concurrently with the existence of the Metropolitan.

I look forward to early careful reading of Kolodin's uncommon book, even though I am certain to find dread reminder of how much of the older history of the Metropolitan I experienced in person.

However, one such incident is not told by Kolodin, for he is evidently unaware of it. His story of Gatti-Casazza's accession to the directorship records only that it took place, but does not tell how he came to be engaged. He was first suggested to Otto H. Kahn by his cousin, Marc A. Blumenberg, then owner and editor of the Musical Courier. The former arranged that Blumenberg, who spent much time in Europe, should go to Milan for a month, study Gatti's methods and performances at La Scala, and make a confidential report of his findings. When Blumenberg returned to New York, I helped him compile his material, and edited the long, typewritten document. Furthermore, when it reached Kahn's hands at a private meeting in the Hotel Plaza, the bearer was yours truly.

A few days later, Mr. Cottenet, of the Metropolitan board, sailed for Europe with the contract which Gatti signed in Milan. The latter is able to confirm the foregoing facts, which I several times discussed with him while he was head of the Metropolitan.

* * *

Now that the modernistic composers are giving us temporary peace, England feels itself called upon to start something with Italy.

On another page is the news account of the formation last week in New York of the American Grand Rights Association, dedicated to the protection of our serious composers in the matter of collecting fees for the performances of their works. Many well known tonal creators became charter members at the first meeting, and others have promised to join shortly. The general aim of the group, which will be known briefly as AGRA, is to help the field of serious music in a way similar to the service performed for popular music by the American Society of Composers, Authors and Publishers, better known as ASCAP.

Milton Diamond, prominent attorney, is the head of AGRA, and drew up its general plan, aided by the experienced F. C. Adler, who worked indefatigably for many months to interest representative composers, conductors, publishers, and managers in the project, and to acquire a long list of charter members. Adler was himself a conductor for many years (first in Europe, then in America, with the Savage Opera Company, etc.) and later owned his own publishing house in Berlin (Edition Adler) where he did invaluable service for the modern composers of all nationalities. The Nazi regime forced Adler's retirement from business, and he returned to America where his work in behalf of composers fortunately brought him into contact with Diamond, who formulated Adler's ideal purposes into practical realization.

* * *

Rocca's opera, The Dybbuk, did not impress New York at its recent performances in Carnegie Hall. That fact recalls the unfamiliar story, known only to a few, that when Sholom Anski's play was first done in the metropolis, George Gershwin at once desired to set it as an opera. He spoke to Otto H. Kahn about the matter, who responded enthusiastically and guaranteed a premiere at the Metropolitan.

Gershwin promptly set out to secure the operatic rights to the drama and discovered that they had already been assigned to Rocca.

That caused him to look for other desirable material, and he found it in Porgy—an altogether lucky happening. Gershwin's Porgy and Bess has had nearly 300 consecutive performances, a record equalled by no other work in the history of opera. The Dybbuk is unlikely to be heard again in America.

One wonders, however, what Gershwin would have done with that play, as it engaged his fancy most deeply, racially and musically.

* * *

"Two difficult jobs now face Italy," writes M. B. H.; "one is to make Ethiopians like spaghetti; and the other is to make them like Lucia, Aida, Trovatore, Traviata, and Pagliacci. By the time the opera house at Adis Ababa is completed, the Ethiopian vocabulary doubtless will have two new words, *bravo* and *bis*."

* * *

Who Is It?

This photograph was found in an old picture archive of the Musical Courier, but the caption has been lost. For filing purposes it is necessary to attach the name of the subject. Variations politely requests anyone with a long memory to send the information to this desk, and advance thanks are extended herewith.

36 Rue Sevin Vincent, Saint Cloud, France.

Dear Mr. Snooper:

I feel that I must tell you that I am rather indifferent to your column, not because I find the idea bad in itself, but because I find your style of writing monotonous.

For me the most interesting features in the Musical Courier are the concert criticisms and news of musical events throughout the world. Were I to be deprived of the Musical Courier, I should miss it very keenly because it keeps me in touch with musical happenings in the world at large and particularly in America. It is indeed so well informed that it even gives me better accounts of musical life in Paris than can be found in any local paper. It is a fascinating paper, well-written and presented, giving all desired information without "padding," so to speak. In short, it is the only musical newspaper that I have encountered which is completely satisfying.

Yours sincerely,
L. GIBBON.

Dear Mr. Gibbon:

Perhaps Perpetrating Puns Presents Pungent Problems Passing People's Perceptivity. Writing Weekly Witticisms Would Worry Worldly Wise Wonder-Workers Wherever Wangling With Words. But Bandying Banterings Bludgeons Brains. If Idyllic Iconoclasts Insist It Is Insignificant Ingenuity Infusing Interest Into Information Illuminating Incessant Incursions, I Impanel Impatient Imps Into Incontrovertible Impersonators. May Magnanimous Men Manipulate Many Mercurial Musicians' Monikers, Making Melody Merchants' Masquerades Memorable.

Monotonously Maintains,
SIMON SNOOPER.

* * *

Thank heaven, a chap can get to hear the Met. Popular Season operas without spending all his meal money for two days. Frankly I get rather upset living on coffee and crullers during the winter just in order to have my musical soul well nourished. Of course I realize that my emotions need more expensive sustenance than my body if I am to live ideally. But this business of keeping body and soul together is a difficult art when one is a "remittance man" and one's family forgets.

On the opening night I hied myself to Carmen to hear Bruna Castagna warble and watch her wiggle and flirt. Between the acts I plowed through crowds of ecstatic patrons. Familiar faces appeared in unexpected groups and places and I mentally catalogued them as belonging to John Erskine, the Earle Lewises, Giovanni Martinelli, Constance Hope, Deems Taylor, the Max Chopnicks, Henry Souvaine, Blanche Witherspoon, Queena Mario, the Richard Hagemans, Efrem Zimbalist, Edith Henry, Jeanne Laval, Henry S. Adams, William Thorner, the Berthold Neuers, Daniel Wolfe and Paul Louis.

* * *

More letters have been added to the musical soup with the assemblage of AGRA (the American Grand Rights Association) which Milton Diamond, Fred Adler and Arthur Judson have extracted from the alphabet. The newly born AGRA had her first meal surrounded by her playmates at the Hotel Madison on May 14, and considering their youth these Agrarians cut up their food and ate it with considerable public dexterity. In the case of those pianist-composers present I should say that they were one up on those lads and lassies who cannot play the stuff they write. Such superior entrants showed ambidexterity, using all ten digits with the greatest of ease. Virgil Thomson, in particular, had the art of hand-waving down to a science, displaying finesse and economy in gracefully upsetting a glass of water all over himself and his neighbor Latin classic, Baby Horace Johnson.

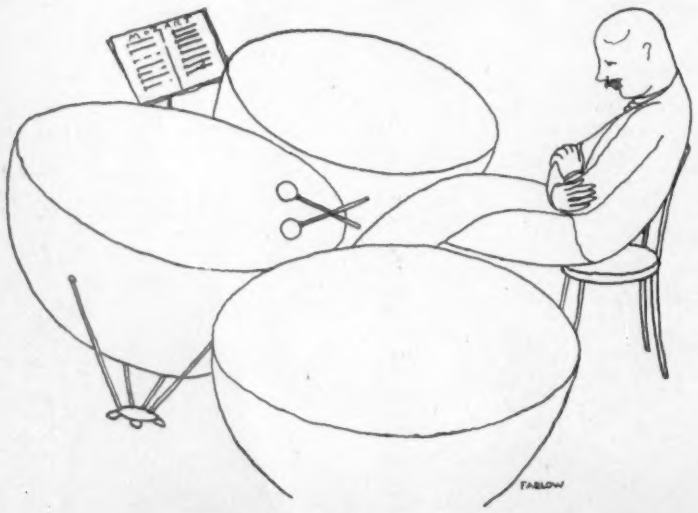
Virgil's precocious aptitude roundly excited Nicky Nabokoff, Claire Reis, Frankie Steger and Otto Luening, whereupon Dickie Hageman cried to have his attendant fill his glass up so he could show everybody that he was able to do the trick too. Little Walter Kramer ran out of the room to find some water also.

Pandemonium ensued, and tiny Leo Godowsky, Artie Judson, that *enfant terrible* Milton Diamond and the child with the serious face, Lennie Liebling, endeavored to quiet the guests at the birthday party.

The little girls and boys were then served their ice cream and cake and were so intently absorbed in the goodies that they didn't quite appreciate the amazing phenomenon of Aaron Copland speaking his first words. Not to be outdone by this extraordinary talent, Artie Judson started talking, too, and with admirable pronunciation. It was possible to understand every word he said. Then Virgil Thomson got very excited and prattled long and loudly, only to be succeeded by Miltie Diamond who recited the multiplication table and read from his tonal nursery book.

All the children wanted to show off then, including the Stillman-Kelley twins, Abie Chasins, Evelyn Berckman, Larrie Evans, Johnnie Majeski, Minna Lederman, Marion Bauer, Charlie Haubiel, Harold Morris, Roger Sessions, Eddie Varese, Otto Cesana, Fitzie Haensel, the two Freddies (Coppicus and Schang), Lehman Engel, Izzy Fried, Paul Allen and the rest.

As bed-time for the youngsters was overdue, Lennie Liebling decided the birthday celebration of AGRA was over and the newborn organization thanked her guests prettily and bade them goodbye.



THE END OF A BANG-UP SEASON.

That reminds me, if the composers of AGRA are Agrarians, I wonder if they can reap as well as sew, and whether they are as good market gardeners as the dirt farmers I know them to be? I'll bet before these Agrarian babies rest they'll have all the other musicians doing their weeding and plowing while they store the harvests. Between you and me, Agrarians will bear cultivation.

St. Gregory Society to Hold Newark Biennial

NEWARK, N. J.—The biennial convention of the Society of St. Gregory of America will be held in this city May 28, 29 and 30. Delegates are expected from every section of the United States and Canada. The sessions, lectures, recitals and musical demonstrations will be held in the Essex Hotel Auditorium. The liturgical functions of the convention take place in St. Patrick's Cathedral; the children's demonstration, May 30, at the New Armory. Highlights of the convention are the demonstration concerts of Gregorian chant, and of ancient and modern polyphonic music by the Cathedral Choir Guild of this city; the singing of the proper and ordinary of the mass by 6,000 parochial school children and 600 high school and academy students. Every phase of Catholic church music is to be discussed by eminent musical authorities.

Engagements of Theo Karle

Theo Karle, tenor, completed his season with an appearance as soloist at the Music Festival in Chattanooga, Tenn. During the summer he is to have a brief series of appearances in the Middle West, commencing with a recital at the Illinois State Normal University. Mr. Karle will be heard in recital on the Pacific Coast in early September, and in New York, New Jersey, Pennsylvania and the New England States in November.

Soloists for Kansas City Orchestra

Six artists have been selected to appear with the Kansas City Philharmonic Orchestra (Karl Krueger, conductor), next season. The list includes: Lawrence Tibbett, baritone; Albert Spalding, violinist; Florence Austral, soprano; Josef Hofmann, pianist; Gaspar Cassado, cellist, and Artur Schnabel, pianist. These artists will appear on both the Thursday and Friday evening subscription series. An additional series of Young People's Matinees for students in elementary grades through high school will be played.

The orchestra recently completed a two-week tour through Kansas, Missouri, and Illinois.

OBITUARY

Simon Brodsky

Simon Brodsky died on May 18 in New York, after a long illness, at the age of fifty-two.

Mr. Brodsky, born in Russia, came to America as a youth, and settled in Norfolk, Va., where he followed a business career so successfully that he transferred his headquarters to New York and took his wife and young daughter, Vera, there as well.

An ardent lover of music, Mr. Brodsky early started the child at piano lessons after she had shown remarkable talent by playing without instruction. Her subsequent artistic activities as a soloist, and later with Harold Triggs as a two-piano team, were the great joy of Mr. Brodsky until his last days. He is survived also by his widow. A genial and home-loving man, the deceased presided over a happy domestic circle which attracted a wide circle of friends who mourn with Mrs. and Miss Brodsky in their bereavement. L. L.

Faustino Da Rosa

BUENOS AIRES.—Faustino Da Rosa, impresario, died in this city on May 16. He was a former associate of Titta Ruffo. A. K.

Louis Black

MORGANTOWN, W. VA.—Prof. Louis Black, former director of the University School of Music, died at his home here recently at the age of sixty-three. Prof. Black, a native of Franklin, Pa., graduated from the New England Conservatory of Music in 1898. Afterward he studied in Naples with Vincenzo Lombardi and with Aresto Bimboni in the Conservatory Opera School of Boston. After some experience as tenor soloist in churches and as a teacher, he came here to direct the school of music at the university in 1909. There were one hundred students enrolled at that time; by 1925 the number had doubled, and there was twice as many courses offered under his direction. He retired in 1934. He leaves a nephew, Francis Hollister; Prof. Black's wife, Ethel Borden Black, also a musician, died nine years ago. S. K.

Wilford J. Gunn

CINCINNATI, O.—Wilford J. Gunn, for twenty-eight years clarinet player with the Cincinnati Symphony Orchestra, died, May 13, at his home of pneumonia. Born in Turner Falls, Mass., Mr. Gunn came to Cincinnati in 1902 to take a position in the woodwind choir of the symphony orchestra. Two years later he returned to Massachusetts but in 1906 resumed his position with the Cincinnati organization. He is survived by his widow, Mrs. Lena Johnson Gunn, and one daughter, Mrs. Claudia Stewart of Cincinnati. M. D.

Dr. Albion P. Alderson

LONDON.—Dr. Albion Percy Alderson, organist and conductor, died at Kingston-on-Thames recently. He was born in Newcastle-on-Tyne in 1871, and studied music with Parratt, Parry and others. He was the organist and chorus master of the Parish Church in Kingston-on-Thames for many years, where he also conducted a choral and madrigal society. He was made an Associate of the Royal College of Music, 1903, and took his doctorate in music in 1897. Dr. Alderson in 1906 won the Madrigal Society medal and the Molyneux Prize for his five-part madrigal, Love in Absence. He was the examiner for scholarships of the Royal College of Music, 1904; examiner in music at Durham University, 1908-10; and travelled widely in Canada and Australia as examiner for the associated board of the Royal Academy and Royal College of Music. F. T.

Karel Hoffman

PRAGUE.—Karel Hoffman, noted violinist and teacher, died here recently at the age of sixty-four years. He was born in Prague, December 12, 1872, and studied at the conservatory in this city. He was for many years first violinist of the celebrated Bohemian String Quartet, formed in 1891 by Wihan, and originally including also Josef Suk, Oskar Nedbal and Otto Berger. Later Wihan took Berger's place, and in subsequent years the latter two players were succeeded by Herold and Zelenka. This organization toured in many countries and did much to establish the appreciation of chamber music. Since 1922, Hoffman had conducted a master class in violin playing at the Prague Conservatory. B. D.

Oskar Schwalm

BERLIN.—Oskar Schwalm, composer, died in this city recently, at the age of eighty years. He was born in Erfurt, September 11, 1856, and studied at the Leipsic Conservatory. He had served as music critic for the Leipsic Tageblatt and other newspapers. In 1886 he bought the music publishing house of C. F. Kahnt, but two years later disposed of it to Dr. P. Simon, the former owner. He was the son-in-law of Julius Blüthner, and was long the director of the Berlin branch of this piano manufacturing firm. His brother, Robert Schwalm, a well-known composer, conductor and former royal professor at Königsberg, died in 1912. S. T.

Louis Glas

COPENHAGEN.—Louis Christian August Glas, pianist, cellist and composer, died here recently. He was seventy-two years old. Born in Copenhagen, March 23, 1864, Glas had studied music first with his father, Christian Hendrik Glas, then piano with Zarembsky, violin with Josef Wieniawski, and cello with Servais at the Brussels Conservatory. He appeared publicly both as pianist and cellist, and was the composer of four symphonies, four string quartets, several piano and violin sonatas, and numerous other works for orchestral and chamber combinations. N. F.

Eric Brough

LONDON.—Eric R. Brough, organist, conductor and professor at the Royal Academy of Music, died at Trinidad recently. He was thirty-five years old and a Fellow of the Royal College of Music. F. T.

Musicales

Millo Picco and Pupils Appear

Millo Picco, baritone of the Metropolitan Opera, presented a musicale on May 17 at the Hotel Dauphin, New York. The participants were Mr. Picco and two of his artist-pupils, Leona Braun, contralto, and Cy Bofird, baritone. Mr. Picco was heard first in a group of songs, comprising Tosti's Ideal and Serenata and Mother o' Mine (Frank E. Tours), and later in the Largo al Factotum aria from Rossini's Barber of Seville. He was in excellent voice, singing with powerful, resonant tone of rich, pliant texture, susceptible to the mood of the music under performance. He sang the Rossini excerpt brilliantly and with full recognition of its humor.

Miss Braun, a young singer from Le Mars, Iowa, who has been studying with Mr. Picco for about a year, showed the rapid and thorough quality of her vocal development by singing the Voce d'Angelo from Ponchielli's La Gioconda. She gave a performance of technical surety and depth of feeling. Mr. Bofird's offering was Bohm's Calm Is the Night. Possessor of a baritone voice of fine quality, well controlled and the medium of temperamental warmth, Mr. Bofird also scored an emphatic success with his hearers. He has radio affiliations, including an engagement for the Tastyeast Program series, heard each Sunday at noon. He has been studying with Mr. Picco for a year or more. Attending this event was a numerous audience, who applauded cordially. M. L. S.

* * *

Dickinson Conducts 1,500 Singers

Union Theological Seminary began the celebration of their Centennial at Riverside Church, New York, on May 16, when Dr. Dickinson conducted sixty choirs (1,500 singers), in a choral festival by the School of Sacred Music. Standing room was at a premium as the processional hymn, played by Hugh Porter, started; ten minutes was consumed before the long procession of robed singers were in place. To a large extent this service was patterned on a similar one held last year.

Frederic Baer's manly baritone voice was heard at the outset in a Hebrew Shofar Call to Worship, the trumpet and chorus adding to the impressive effect. The chancel and children choirs united in Great and Glorious by Dickinson, a work of dignity, sung splendidly, in which brass instruments aided. Palestrina, Gabrielli, deLasso and Schuetz were represented by their classic, devotional works, some sung *a cappella*. Contrasting solos in the choral Pharisee and Publican (Schuetz), sung by Haugh and Baer, added to interest in this work, now 400 years old. There was individuality in Holy Angels Singing (Russian) and O Savior Sweet (Bach) enlisted the children unaccompanied by instruments. Franck's Psalm 150, with instruments in unison, served to bring majesty of modern spirit. The sweet simplicity of Alleluia (Liszt) sung by children in two-voiced harmonies contrasted strongly with The Resurrection, also by Liszt, and scored for brass instruments, soprano, tenor and baritone solos. Light Celestial (Tschaikowsky) unaccompanied, was interesting for its rapid harmonic shifts. The beautiful, calm and prayerful opus by Dickinson entitled For All Who Watch To-Night held solos for soprano, alto, tenor and bass, with the added instruments, harp, violin and cello. The closing phrase "Now bless them" was beautifully sung. A prayer, read by Dr. Fosdick, and the Hallelujah Chorus, sung with might, closed the varied program. Charlotte Lockwood played the organ accompaniments; Luis H. Sanford the recessional hymn; and Dr. Coffin gave the invocation and benediction. F. W. R.

* * *

N. A. A. C. C. Holds Reception

The National Association for American Composers and Conductors held its third annual reception at the Town Hall Club, New York, on May 15. An audience of 500 people was highly entertained by the witticisms of Leonard Liebling, the master of ceremonies; the erudite addresses of Dr. Sigmund Spaeth, president, and Dr. Henry Hadley, honorary president; the amusing monologue of Elsie Mae Gordon; the pianistic and vocal parodies of Dr. Spaeth; and the delightful presentation of excerpts from George Gershwin's Porgy and Bess in which the composer officiated at the piano assisted by members of the original Theatre Guild cast. S. L.

* * *

Paradiso Presents Grand Opera Guild Program

Carnegie Chamber Music Hall was filled on May 4 when the Grand Opera Guild of America, directed by Donato A. Paradiso, gave a program consisting entirely of selections from operas. The singers are all pupils of Mr. Paradiso and did exceedingly well.

DONATO A. PARADISO

The Tales of Hoffmann barcarolle opened the program sung by Hallie Belle Gordon and Sylvia Mintzer, with the chorus. Then Clara Newman gave a good account of herself in the Suicidio aria from La Gioconda. Anthony Fiori disclosed a fine tenor voice, well produced and used with effectiveness, in the Una Furtiva Lagrima. Voi lo Sapete from Mascagni's Cavalleria Rusticana was chosen by Lucille Portugal. Hers is a promising dramatic soprano voice and she was well received by the large audience. George Bedner sang the Dream from Manon tellingly. Miss Mintzer did Il Segreto per esser felici from Donizetti's Lucrezia Borgia with clarity of tone. Miss Gordon was heard in two numbers—Giannina Mia by Friml and Je dis que rien ne m'epouvante from Bizet's Carmen. She shared in the evening's honors. The first half of the program closed with the quartet from Rigoletto sung by Misses Corchia, and Mintzer and Messrs. Fiori and De Rosa.

Beatrice Alexander with Habanera from Carmen began the second part, displaying a well trained voice, ample in volume, and of good quality. The second act from Lucia by Donizetti was finely sung by the following: Louise Corchia, Marion Sonner, George Bedner, Anthony Fiori, E. de Rosa and J. C. Quinn. This selection served to show the talent of Miss Corchia, whose coloratura soprano voice is of beautiful quality, pure and limpid. She sings with amazing ease. Her trills and runs are admirable and she sings with finesse of style. The audience gave her an enthusiastic reception. Mr. Fiori sang Edgar with fine tonal quality and also scored, as did George Bedner in the role of Arthur, revealing a good voice and clarity of diction. The last act of Il Trovatore with Sarah Rutman as Leonora; Marion Sonner (Azucena); George Bedner (Manrico); Hugo Stamm (Count di Luna) and Isaac Zetlin (Ruiz) ended the program. Ann Chenée furnished sympathetic accompaniments. J. V.

* * *

Tessa Bloom in Piano Recital

Tessa Bloom, an American pupil of Mary Emerson who won a Tobias Matthay scholarship three years ago and has been studying with him since then in England, returned recently to this country and gave a benefit piano recital for the Matthay Scholarship Fund at the Beethoven Association Clubhouse, New York, on May 13. Her program embraced Bach's Chromatic Fantasy and Fugue; Mozart's sonata in C major (K. 330), Schumann's Carnival (op. 9), and three numbers by Debussy. Schubert's impromptu in G and Beethoven's sonata in G (op. 79, first movement) were supplemented as encores. This writer has heard Miss Bloom in intimate recitals at Miss Emerson's studio and elsewhere on visits to the United States between seasons of study and on this occasion marked the development of her talent. For this latest recital of Miss Bloom's showed that she has ripened into a worthwhile artist, in possession of an ample technical equipment, a beautifully shaded tone, imagination and a feeling for style. In the Schumann opus she revealed not only a mastery of its technical difficulties but the various moods embodied in the work. G. F. B.

* * *

Marcella Geon Ensemble in Concert

The Marcella Geon Ensemble was heard in an enjoyable concert in the ballroom of the Hotel Savoy Plaza, New York, on May 15, before a large and receptive gathering. Vocalists and pianists appeared alternately. There were several group performances, and Victor Bello provided violin obbligatos for two numbers, as well as singing a vocal assortment. The music for the occasion was selected from the tonal writings of Bach, Scarlatti, Chopin, Mozart, Franck, Schubert, Handel, Brahms, Wagner, Schumann, Donizetti, Debussy, Drigo, Charles Griffes, Rachmaninoff and Ernest Charles. The performers maintained a high standard of musicianships, displaying a generous degree of warm feeling in their interpretations. Each young artist seemed imbued with a genuine sense of the beauty of the music, which, of course, contributed no little to the vital quality of their performances. An especially applauded offering was Schubert's Marche Militaire, arranged for two pianos, four hands. This was set forth in crisp, clean fashion, with excellent unity in attack and rhythm. An outstanding vocal item was the song of the Flower Maidens from Wagner's Parsifal, in which excellent trio singing earned cordial appreciation from the audience. Those appearing during the evening were Brahna Chalefman, Victor Bello, Marie Marke Budke, May Ross, Erna Ehlers, Arline Frank, Sari Dressman, Parker Hamlin, Marguerite Sunderman, Gladys Thompson, Mabel Thompson, Dorothy Meeker, Luigi Le Bassi, Eva Lewis Smith, Mariot Gubles, William Sunderman, Agnes Prefer. Lighter entertainment was provided at midnight, after a session of dancing, when Polly Metchik sang English comedy songs and the Oscar Straus Walzertraum was interpreted by Frieda Volkert, Mary Louise Quevle and William Sunderman. This had to be repeated. M. L. S.

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Haubiel in Lecture Recital

Charles Haubiel, composer-pianist, presented his lecture-recital The Path of Music at The Barbizon, New York, on May 17. This comprises development of the tonal art from the plain chant of the seventh century to the atonal tendencies of contemporary times. Mr. Haubiel illustrated the various styles and technics of composers of significance in the growth of music, and the transformation of the elements of musical compositions, rhythm, melody, harmony, figurations, polyphony and form as each used them. Metamorphosis was the title of a series of thirty figurated variations on Suwanee River, each of the variations being treated in the style of a composer, beginning with Gregory, Hucbald, Palestrina, Peri, progressing through Bach, Mozart, Beethoven, into the romantic era of Schubert, Schumann, Mendelssohn, Chopin and Liszt, to Wagner, Verdi, Brahms, Franck, then Tschaikowsky, Moussorgsky and from Grieg to Strauss; on to Reger, Debussy, Scriabin, and entering the period of Ornstein, Casella, Szymanofski, Schönberg, then Lieurrance, and finally Ellington and Gershwin.

Mr. Haubiel set forth this erudite material with effectiveness and engaging simplicity. The large audience attending were deeply attentive, relishing the combination of the entertaining with the informative. R. S.

* * *

Tollefsen Conducts Pinafore

The Flatbush Teacher Training School and Flatbush High School presented Gilbert & Sullivan's operetta, H.M.S. Pinafore on May 14 and 15, at St. Paul's Parish House, Brooklyn, under the conductorship of Carl H. Tollefsen, with Mary Foust Mare serving as stage director. A large audience attended the second performance, admiring the smooth performance, which showed thorough preparation under Mr. Tollefsen. The entire cast

(*Continued on page 26*)

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1936

Provisional List, Subject to Addition and Correction

MAY

April 27 to June 12	London	Covent Garden Opera Season
May 4 to June 15	Berlin	Musical Art Weeks
May 16 to 23	Brighton	Music Festival
May 17 to 24	Bonn, Germany	Beethoven Festival
May	Stettin, Germany	Stadttheater Festival
May	Wiesbaden	Dutch Music Festival
May-June	Prague	German Opera Festival
May 24	Romont, Switzerland	Cantonal Festival of Musical Organizations
May 31-June 1	Bellinzona, Switzerland	75th Jubilee of Choral and Gymnastic Societies
May 29 to July 5	Glyndebourne (Sussex)	Mozart Festival (Opera)

JUNE

June 1 to Oct. 14	Fribourg	Daily Organ Recitals in St. Nicholas Cathedral
June	Lugano	Open-air performances of Im weissen Roessel, by Schwartz
June 13-14	Gothenburg, Sweden	6th Swedish Singing Festival
June 15 to July 15	Bienne, Switzerland	Bienne Week: open-air performances of Fidelio
June 21	Reconvilier, Switzerland	20th Jura Music Festival
June 21 to 27	Zurich	International Bruckner Festival
June 28	Appensell, Switserland	Singing Festival and Theatrical Performances
June 2 to 7	Detmold, Germany	Wagner Week
June 2 to August 30	Munich	Wagner-Mozart Festival
June 5 to 12	Vienna	Vienna Festival Week
June 7 to 21	Vienna	International Singing and Piano Competition
June 13 to 19	Weimar	Tonkünstler Festival of Allgemeine Deutschen Musikverein
June 20 to 27	Canterbury	Canterbury Cathedral Festival (Music and Drama)
June 20 to 23	Zurich	Bruckner Festival
June	Zwickau, Germany	Robert Schumann Festival
June	Würzburg, Germany	Mozart Festival

JULY

July	Zoppot, Germany	Wagner Festival
July	Neuschwanstein, Germany	Wagner Festival
July 15 to August 15	Berlin	Musical Art Weeks
July 18 to 21	Linz and St. Florian Monastery, Upper Austria	Bruckner Festival
July 19 to August 31	Bayreuth	Wagner Festival
July 20 to August 1	Haslemere, England	Ancient Music Festival
July 26 to August 31	Salzburg	Salzburg Festival
July 11-12	Chur, Switzerland	Singing Festival
July 12, 19, 26	Interlaken, Switzerland	William Tell Festival Play
July 26	Champery, Switzerland	Costume Festival, music from 1830

AUGUST

(See also above)

August 3 to 8	Fishguard, South Wales	Welsh Nations Eisteddfod
August 2, 9, 16, 23, 30	Interlaken	William Tell Festival Play
August 5 to 9	Solothurn	5th Swiss Yodeling Festival
August 8 to October 3	London	Promenade Concerts
August 15	Couvet, Switzerland	Cantonal Music Bands Festival
August 22 to 29	Geneva	Debussy Festival

SEPTEMBER

September 3, 5 and 8	Hereford	Three Choirs Festival
September 6, 13	Interlaken	William Tell Festival Play
September	Frankfort a. M	Sacred Music Week
September 6 to 12	Graz, Austria	Styrian Opera-Concert Week
September 20	Gorlitz	Silesian Music Festival

OCTOBER

October 11	Leipsic	Bruckner Festival
October 21 to 23	Sheffield	Music Festival

Jean Galamian Believes Young Violinists Should Not Be Forced Beyond Their Powers

Paris Teacher of Many String Virtuosos of Tender Years Says That Successful Careers Are Based on a Respect for Individual Talent

PARIS.—Jean Galamian, some of whose pupils were recently heard in concerts here, was asked to tell something about these promising young musicians. The Russian professor (he is at the same time vice-director of the Russian Conservatory of Paris) made no difficulty.

"Among our pupils,"—M. Galamian uses the plural so as to include M. V. Blumberg, who since ten years is his collaborator—"Paul Makanovitzky is at the present moment the most advanced in his career. It is true he commenced the study of music almost out of the cradle. At the age of four he became my pupil and four years later he appeared in Salle Gaveau. This first recital was followed by one at Brussels, since which he has had many appearances in recital and with orchestra in France, Belgium, Holland, Spain, Portugal, Norway and Sweden. He is invited to go to America next season. Though already a 'launched' virtuoso, Makanovitzky continues his work, always seeking greater perfection, and that is what gives me faith in his future. We are working together regularly.

'After Makanovitzky, come two other young pupils of fine talent, both American. Roland Gundry, who is thirteen, has already given two recitals here with brilliant success, followed up by similar success at Monte Carlo. His engagements include appearances with the Pasdeloup and Lamoureux Orchestras.

"Veda Reynolds, about the same age as Gundry, has passed her final examinations at the Russian Conservatory, and given a successful recital in Salle Gaveau, the public giving her a warm reception.

"In addition to these three pupils, who are already virtuosos, my students' concert, Gaveau Hall, March 5, presented five other younger and promising talents."

(*Photo by Hrand, Paris.*)

JEAN GALAMIAN

PRINCIPLES OF HIS TEACHING

Other questions given M. Galamian: What does one do to have a class of prodigies? What are the principles of your teaching? How have you, being still so young, had the time to establish those principles?

"Two words will tell the whole story," M. Galamian answered. "I was born in 1903 and studied music at the Moscow Philharmonie until 1922, then went to Paris and worked with Lucien Capet. I offered concerts in Paris, Germany, and Holland, after which I began to teach. Since 1925 I have been with the Russian Conservatory of Paris.

"Teaching is my real vocation, and I have been fortunate in having first-class material to work with. My teaching principle is to have no principles, or rather let me say, I recognize the profound verity of the following formula: conscientiousness, knowledge and patience, and I try to apply it as well as I can. With each pupil this general principle, or leading theme, to express it that way, is capable of an infinite number of variations. In other words, I try meticulously to respect the particular talent of each pupil, which I believe is the only sure way of leading the pupil into true artistry without deforming the very essence of his talent. For this reason I am never tempted to force a child's musical development, or have my pupils break records. In the simplest, even elementary pieces, I seek to give the pupil a thirst for perfection and the hope of being able to attain it. It may be that, because I am hostile to musical prestigitation, that I have in my class, as you have said, so many prodigies."

I. S.

I SEE THAT

Sue Harvard, soprano, is the soloist with the Little Symphony (Philip James, conductor) over WOR on May 28. She is to sing numbers by Mozart and Willeby and a Welsh melody.

* * *

Edwin and Jewel Bethany Hughes have been engaged for a two-piano recital at Columbia University next season under the auspices of the Institute of Arts and Sciences.

* * *

Ignace Hilsberg, pianist and teacher, accompanied by Mrs. Hilsberg, have left New York by motor to spend the summer on the Pacific Coast. They will be away until September, when Mr. Hilsberg resumes his activities in concert, at the Institute of Musical Art of the Juilliard Foundation and teaching privately.

* * *

The eighth annual recital by pupils of Marion Luyster DeVoe was given on May 16 at the Baldwin High School Auditorium, Baldwin, N. Y. The program was made up of vocal and piano music.

Helen VanLoon, soprano, with Sergius Kagen at the piano, gave a program, much of which was devoted to modern music, under the Barth management, at The Barbizon, New York, on May 12.

* * *

Lilias Mackinnon, distinguished Scotch pianist, who recently visited America, has returned to England, to begin her series of summer lectures on memorizing at Trinity College of Music, London.

* * *

Florence Hubbart gave a piano recital at Aeolian Hall, New York, on May 14, playing works by Bach, Chopin, Liszt and modern composers.

* * *

Tonia Tarsanen, artist-pupil of Mme. Gerster-Gardini, sang at a Finnish Music Festival in New York on May 14, being heard in the Waltz Song from Romeo and Juliet and two Finnish songs. She sings on June 21 at the Sibelius Festival, Central Park.

* * *

The Musicians Club of New York is holding its annual meeting in the form of a Dutch Treat Dinner on May 26 at the Hotel Plaza, New York. A business meeting and election will precede the usual informal entertainment and reception.

* * *

Irene Dunne, leading lady of the film Show Boat, is a pupil of Amy Ellerman, with whom she prepared the role in Hollywood last summer.

* * *

Hazel Griggs, New York teacher of piano, presented seven young pupils in a students' recital in the home of Mrs. H. H. Hoerman, of Montclair, N. J., on May 19. They included Maryl and Peggy Ritter, Virginia and Marjorie Kiseslbach, Harriet Smith, Henry Farmer and Jean Ryan. Mme. Griggs gave a recital for the Ladies Guild, Beth Israel Hospital, Newark, N. J., on May 18.

* * *

Maria Koussevitzky, soprano, recently returned on the SS. Bremen from Europe. Mme. Koussevitzky went abroad because of the illness of her father, Dr. Rudolf Dormont, who died on March 6.

* * *

Toscha Seidel has recently returned from an appearance in Los Angeles, Cal., on the Kraft Music Hall program over a national network on the radio.

* * *

Norman Notley and David Brynley, English singers, come again to the United States in November for a number of duet recitals. Their first appearance in New York is on November 22.

* * *

Edith Mason, soprano of the Metropolitan Opera, is also re-engaged at the Chicago Opera and opens her concert tour under the management of Annie Friedberg, in Buffalo on October 19.

* * *

Peter Melnikoff gave a well-attended piano recital at Irving Plaza, New York, May 10, performing works by Haydn, Scarlatti, Bach and Beethoven through Chopin, Schumann, Liszt, Scriabin, Rachmaninoff and Mana-Zucca. M. I. MacDonald was in charge.

* * *

Eva Emmet Wycoff conducted concerts of The Singers Clubs, at Alton and Edwardsville, Ill., assisted by Louis Victor Saar, composer-pianist and Veva J. Appel, violinist, on April 23 and May 1. Miss Wycoff, following absence in St. Louis, has returned to Alton to teach and conduct.

* * *

Frederique Joanne Petrides conducted the Orchestrette Classique, an orchestra of women, at Aeolian Hall, New York, May 11. Hinde Barnett, violinist and Ruth Cubbage, flutist, were soloists.

* * *

Harry McKnight, tenor, was soloist at the Volkel organ recital, Emmanuel Baptist Church, Brooklyn, singing songs by Debussy, Elgar and Cox.

* * *

Gwendolen Hale, Canadian contralto, made her debut on May 12 as Lola in a performance of Cavalleria Rusticana in Toronto, Canada. Miss Hale is head of the vocal department at the Finch School, New York.

* * *

Margaret Halstead, soprano; Grace Angelau, contralto; and Alfredo Gandolfi, baritone, gave a program at the Payne Whitney Memorial Wing of the New York Hospital on May 17.

* * *

Jack Zeluff and his pupils are to be heard in a violin recital this afternoon (May 23) at Mr. Zeluff's studio, Port Richmond, S. I. Mr. Zeluff, who has studied with Victor Küzdo and Louis Persinger, is now working under Paul Bernard. In 1930 he won the Gold Medal of the New York Music Week Association in the Sub-Senior Class.

* * *

Cecil Leeson, concert saxophonist, is making a tour of the summer colleges of the Southwest in July. His engagements include appearances at the State Teachers College, Ada, Okla.; Texas State College for Women, Denton, Tex.; State Teachers College, Huntsville, Tex.; State Teachers College, Hays, Kan.; State Teachers College, Kearney, Neb.; State A and I College, Kingsville, Tex.; Texas Tech College, Lubbock, Tex.; University of Kansas, Lawrence, Kan.; State Teachers College, Peru, Neb.; State Teachers College, Tahlequah, Okla.; State Teachers College, Weatherford, Okla.

* * *

Richard Crooks, who sails for Australia on the SS. Mariposa in a few days, will give a concert at Honolulu on June 1 during the ship's stopover in Hawaii. In Australia and New Zealand the tenor is to be heard in fifty concerts and recitals. He returns to the United States in November.

* * *

Mrs. Parry E. Bannerman presented the sixth harp recital of her Long Island pupils at Hempstead, N. Y., on May 16. Those appearing were Elma Jane Abrams, Dorothy Ayers, Lois Bannerman, Jane Anne Carpenter, Margrita Coit, Janice Eppler, Katherine Hamlet, Elizabeth Nolan and Gloria Pflugfelder; assisted by Mrs. Richard Powell, soprano, and Phyllis Mansfield, pianist.

* * *

A joint recital was given at the Community Church at The Circle, Mt. Vernon, N. Y., on May 10 by Lois Bannerman, harpist, and Ralph L. Grovenor, organist-tenor.

* * *

Mme. Gerster-Gardini will present some of her singers in excerpts from operas on June 1 at the Arts Theater, New York.

* * *

Verna Osborne, soprano, has left New York for a tour of the Pacific Coast. She returns East in the fall.

* * *

Ina L. Thursby has been staying at her estate in Florida (Indian River) for the past month,and remains there until June 6.

* * *

Winifred Riggs Nichols will present a dozen pupils in a public piano recital at the end of the month. She studied formerly at the New York School of Music and Arts.

* * *

The Rubinstein Club musicale held at the Waldorf-Astoria Hotel, New York, on May 2, featured the following artists: Clarence Gittins, boy soprano; Margot Jean, cellist; Florence Stage, pianist, with Ann Truesdale, accompanist.

* * *

John Finnegan, tenor, began his thirty-second year as soloist at St. Patrick's Cathedral, New York, on May 2.

* * *

The National School for Musical Culture presented Helen Anderson in a piano recital at the Barbizon-Plaza on May 7. She is a pupil of Hans Barth.

* * *

Harry Currie and his orchestra of Louisville included Kentucky For Me, with words and music by Josephine Forsyth, on their program of Kentucky Songs, broadcast from WHAS on May 11. Paul Sutton was the soloist.

* * *

The Playmus Guild (a players-musical group) presented Lucie Stern, pianist, Alfred Chigi, baritone, and Persa Ravel, Spanish dancer, in a program at the Barbizon-Plaza, New York, on April 29. Beatrice Anthony was the accompanist.

* * *

Surya Sena and Nelun Devi, Sinhalese artists who appeared in a New York recital this season, and who were heard in several other cities return next October, opening their season in Toronto.

* * *

Henry F. Seibert, Mus. D., gave his last monthly organ recital on May 3, at the Church of the Holy Trinity, New York. On his program were found works by Clausmann, Ravanello, Gaul, Sturges, Dubois, Bach, Fletcher, Schubert and Reger.

* * *

Stephanie Gloeckner, president of the Five Arts Club, directed the last musicale of the club at the Hotel Astor, New York, on April 27.

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Music Notes from Coast to Coast

OKLAHOMA CITY, OKLA.—Rigoletto was presented in English by members of the Fine Arts department of the University of Oklahoma at Norman in April under the direction of Paul S. Carpenter, director of the University Orchestra. Collaborating on the translation were Mrs. Paul S. Carpenter and Spencer Norton, head of the piano school. Scenery and costumes were made by members of the faculty.

A memorial concert to the former Dean of Fine Arts, the late Fredrik Holmberg, was given at the University Auditorium on May 3. The University Orchestra, under the direction of Professor Carpenter, played a group in an authoritative and scholarly manner, followed by a group of songs by the women's chorus, and two numbers by the male chorus, under the direction of Professor R. H. Richards. In point of diction, attack and release, both choruses had a professional tinge.

The Ladies Music Club closed their season on May 5th with their annual registration musicale. The artist for the day was Cornelius Van Vliet who reached great heights as a cello virtuoso. Assisting at the piano was Daniel Huffman of the Fine Arts faculty of A. & M. college at Stillwater, and Mrs. Samuel G. Hart, coloratura soprano. The affair was held in the lounge of the Biltmore.

A Piano Festival Concert, given at the Oklahoma City University on May 8 and 9, proved to be a unique and interesting affair. The stage, set with twenty-five grand pianos, was, in itself, intriguing. About 350 piano students and teachers took part in the program which was under the direction of Clarence Burg, Dean of Fine Arts at the University. The first two numbers, played by seventy-five children (six hands at each piano) from eight to eleven years of age, was an amazing performance. Accuracy, balance of tone, and splendid rhythm marked their playing. Followed two groups of fifty players each of grade and junior high school students, in two groups as selections, the Greig Norwegian Dance being the outstanding number in point of tone color and dynamics. For variety, a string ensemble, consisting of five violins, three violas, two cellos and two double basses, organized and directed by Herbert Bagwell, played two works. Bagwell did the first movement of the Mozart concerto in D major, with Paul Thomas wielding the baton. There followed three more sections of two numbers each by groups consisting of fifty players (four hands at each piano) and made up of senior high school students and a group of selected pianists and teachers. A stirring interpretation of the Tschaikowsky Marche Slave closed the program which was stimulating to the laymen as well as to the music fraternity. Co-operating with Dean Burg were twenty-seven local piano teachers who hope to make this an annual affair.

F. P. H.

SASKATOON, CAN.—The tradition of fine organ playing in Canada established by the late Lynwood Farnam was exemplified in a recent recital by his pupil, Arthur Bates. The program opened with Healey Willan's passacaglia and fugue and followed with four choral-preludes, a Handel concerto and works by Guilmant, Milford and Harvey Grace.

Movements from Mozart's concerto in D, Grieg's A minor, Schumann's A minor and the Brahms B flat concertos were given by pupils of Marjorie Wilson at The Bessborough. The solos consisted of works by Chopin, Brahms, Strauss-Tausig, Ibert and Debussy and the pianists were Grace Henderson, Irene James, Olive Woolhouse, Edna Brown, Patricia Kirkpatrick, Selma Abrams and Hermoine Kindree.

Sir Ernest MacMillan, principal of the Toronto Conservatory of Music and conductor of the Toronto Symphony Orchestra, was the guest at several functions held in his honor during a recent visit. Lillian Niderost, soprano, who has spent the winter in study under Edgar Schofield, New York, was a soloist at one of the events.

Walter Christopherson and Thomas Austen from the Lyell Gustin piano studios received their Bachelor of Music degree at the University of Saskatchewan Convocation on May 8.

The Musical Art Club had a program devoted to Scandinavian Music with Mrs. A. A. Anstensen as guest-speaker. The program of representative works was arranged by Gordon Hancock.

During May local festivals throughout the province are held with more than 10,000 persons participating. The larger events in Regina and Saskatoon are scheduled for the last week in the month and are to be judged by Harold Samuel, pianist, Arthur Cranmer and D. Yacamini.

George Veary, organist of St. Andrew's, Moose Jaw, and known in the West as adjudicator at festivals, has accepted the post of organist and choirmaster of Zion United Church, Brantford, Ontario. L. G.

FOREIGN NEWS IN BRIEF

Respighi Commemorated

SIENA.—On April 21, the Italian Trio, composed of Casella, pianist, Bonucci, cellist, and Poltronieri, violinist, gave a concert in the *Salone* of the Palazzo Chigi, this event closing the musical season of the *Micat in vertice* society. During the concert, Maestro Casella, at the invitation of the directors of the society, spoke in commemoration of the late Academician Ottorino Respighi, an admirer of this Sienese institution and to whose founder, Count Guido Chigi Saracini, he dedicated his Natività del Signore, for voices, chorus and chamber orchestra, directing it himself at Siena in 1930. After recalling Respighi's work, Maestro Casella paid tribute to his gifts, dwelt upon the loss which his passing was to the musical world, and invited the audience to dedicate a moment of silence to his memory. A telegram communicating this celebration was sent by the *Micat in vertice* to the Respighi family.

D. N. L.

Furtwängler to Take Year's Vacation

BERLIN.—Having received special permission from Hitler, Furtwängler (conductor of the Berlin Philharmonic) is to retire for a year after completing his engagements at Bayreuth this summer. During his vacation he will do no conducting, but devote himself entirely to personal occupations.

London's B.B.C. Orchestra Conquers Zurich Hearers

ZURICH.—On its tour across the Continent the B. B. C. Orchestra (London) gave a magnificent concert here in Tonhalle-Saal. Both the orchestra and Adrian Boult, conductor, were known to our public by the radio, and every member of the vast crowd that heard them agreed that they are one of the finest organizations of the day. One may not always agree with the B. B. C. interpretations, but there is no denying the fact that for velvet quality in the strings, the precision of the winds, dynamic contrasts, and orchestral virtuosity, this orchestra has not many equals. The program after the Swiss Psalm and God Save the King, comprised Meistersinger Overture (Wagner), two studies for Faust (Busoni), concerto for viola (Walton) with Lionel Tertis soloists, Chant de joie (Honegger) and the fourth symphony (Brahms)—the climax of the evening. The Ride of the Valkyries served as an encore, and it was a long time before the listeners stopped applauding.

J. K.

American Wins Violin Prize

LIÈGE.—The Prix Kreisler, founded by L'Oeuvre des Artistes of Liege, has been awarded to Veda Reynolds, fifteen-year-old American violinist. There were ten competitors. After having studied at the Brussels Conservatoire, Veda Reynolds went to Paris in 1932 where she has ever since been a pupil of Jean Galamian, of the Russian Conservatory of Paris. A laureate there, the young woman graduated last February (Galamian's class) and shortly thereafter gave a recital in Gaveau Hall. At the competition she played in addition to a new work by Raas, the Glazounoff concerto, a Bach sonata, and some short pieces.

Eisenberg in Spain

BILBAO.—Maurice Eisenberg, cellist, scored two successes here the past week. The first was for his eloquent interpretation of the Haydn concerto with the Philharmonic Orchestra, conducted by Anambari; the second was in recital (Narciso Figueroa at the piano) under the auspices of the Sociedad Filarmonica de Bilbao. Both performances won ovations.

T. K.

Marian Anderson in Florence

FLORENCE.—Marian Anderson, American contralto, appeared under the auspices of Amici della Musica in a highly successful concert at the Communal Theatre. She delighted a large and enthusiastic audience with her rich and well trained voice. She was ably accompanied by Kosti Vehanen, Finnish pianist, (formerly a pupil at Rome of Sgambati.) Miss Anderson's program included classical and romantic works, and a selection of Negro spirituals which, novel to an Italian audience, deeply moved the hearers. In response to the applause showered upon her, Miss Anderson added many encores. It was one of the rare musical treats of the season.

D. N. L.

Wagner Monument

LEIPSIC.—A national monument to Richard Wagner is to be erected here with its unveiling in the spring of 1938. The monument will be connected with the "Great Prairie" (by means of a tunnel) to be opened next fall, and which is specially prepared for musical manifestations permitting the seating of 330,000 persons.

Kreutzberg at the Pergola

FLORENCE.—Harald Kreutzberg, dancer, gave a successful performance at the Pergola Theatre. His varied program included classical and modern, tragic, grotesque, humorous and other dances, all followed with keen interest. Many encores had to be granted, and both the dancer and pianist Wilckens, who accompanied him, were long and loudly acclaimed.

D. N. L.

Lucille Meusel's Active Season

Lucille Meusel, coloratura soprano, since last October has fulfilled many engagements as leading coloratura soprano with the San Carlo Opera Company. In January, with Remo Bolognini she gave a series of joint recitals under the management of the National League of Community Concerts. They

(*Photo by De Haven.*)

LUCILLE MEUSEL

appeared in many cities in Minnesota, Michigan, Wisconsin and Illinois. Then Miss Meusel joined the San Carlo Opera Company in El Paso, singing Olympia and Antonia in The Tales of Hoffmann on February 2, and continued with the company to the Pacific Coast and back toward the Eastern seaboard. During the week of May 18 she returned to Chicago for a concert and radio appearances. During June, July and August, it is stated the young singer will be as active as in the fall and winter months.

Pasquier Trio's Activities

Recent activities of the Pasquier Trio have included concerts at Budapest, Prague, Berlin, Paris, Bordeaux, and Bayonne. At Bordeaux the Pasquier Trio performed (assisted by Madeleine Pignari) piano quartets of Schumann, Fauré, and Chausson; at Bayonne, its program consisted of works by Beethoven, Dohnanyi, and Bounal. At Budapest, Dohnanyi, Rivier, and Laytha were presented. In Paris, the Pasquier Trio gave the premieres (auspices of the Societé Nationale de Musique) of trio in E flat, by J. M. L. Maugué, and trio by J. Vuillermoz.

Liszt Memento

DRESDEN.—A private collection here has brought to light interesting mementos and souvenirs of Liszt, one of them being a little *piano de voyage* which he used while on tour and on which Chopin and Georges Sand inscribed their names.

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THIRD HOUSE

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Artists from Classes of Efrem Zimbalist, Felix Salmond and Carlos Salzedo Present Artistic Programs—Affiliated Westminster Choirs in Third Annual Assemblage

PHILADELPHIA.—Three students of the Curtis Institute of Music have given their graduation recitals during the past week. Charles Jaffe, violinist, and pupil of Efrem Zimbalist, was heard in a comprehensive program on May 8, in Casimir Hall at the institute. His opening number was La Folia by Corelli-Kreisler, which was excellently performed. This was followed by Zimbalist's sonata in G minor. This was an extremely interesting work and delightfully presented. Next came the exacting Symphonic Espagnole by Lalo. Each of these long and difficult numbers was given a thoughtful and convincing interpretation, while they exhibited Mr. Jaffe's beautiful tone quality, fine rhythmic sense, crystal clear technic, and the firm assurance which only comes from work well done.

A group of smaller compositions closed the program, in which were Nocturne (Complaint) by Josef Hofmann, Burleska (op. 17, No. 4) by Josef Suk, Pantomime by De Falla-Kochanski, and the Faust fantaisie brillante (op. 20) by Gounod-Wieniawski. Each revealed different excellent features of Mr. Jaffe's talent and were cordially received by the audience. Vladimir Sokoloff, student of Mr. Kaufman in accompanying, gave valuable assistance at the piano.

CELLO GRADUATE HEARD

Victor Gottlieb, cellist, student of Felix Salmond, gave his recital on May 11 in Casimir Hall before an audience which filled the small hall to overflowing. Those who could gain entrance heard some fine playing. Grave by Eccles and Villanelle by Pianelli both arranged by Joseph Salmon, were followed by the beautiful Haydn sonata in C, to which Mr. Gottlieb gave an exquisite interpretation. Particularly delightful was the menuet. As a strong contrast, the sonata in C minor by Samuel Barber which followed, proved interesting. It is modern in type, but vigorous and sincere. This was also extremely well done by both the cellist and pianist. Kol Nidrei by Max Bruch, the exquisitely delicate Little Shepherd by Debussy and Requiebros by Gaspar Cassado formed the third group, and were further evidence of the soloist's artistry. The closing number was the brilliant Saint-Saëns concerto (No. 1, op. 33) in A minor (in one movement). Almost every resource of the cello was skillfully demonstrated under Mr. Gottlieb's artistic touch. A tone of unusual depth and resonance, unfailing rhythmic sense, and masterly conceptions of the works were evidenced in all of the numbers on the program. Ralph Berkowitz, graduate student of Mr. Kaufman in accompanying, did some exquisitely pianistic work throughout the program.

HARPIST GIVES PROGRAM

Maryjane Mayhew, harpist, student of Carlos Salzedo, was heard in her graduation recital on May 14, in Casimir Hall. Miss Mayhew gave a superb exhibition of modern harp playing, in the difficult and exacting program which included two works of Salzedo and one of Ravel. The first was Variations on a Theme in Ancient Style (1911), which Mr. Salzedo had evidently written to demonstrate the possibilities of the modern type of harp playing. The sub-titles were Theme, Double, Tempo de Bourree, Butterfly, Flux and Chords, Jumps, Trills, Scales and Arpeggios, Tempo di Barcarolla, Preludio-Fugue, Cadenza, Conclusion. With remarkably firm, sure touch and technic of colossal proportions, Miss Mayhew played the composition to the enlightenment of the enthusiastic audience. It was not merely a technical display either, for it was delightfully melodious and pleasing to hear. Following this came fifteen Short Stories in Music (1934) also by Mr. Salzedo. These were definitely descriptive, as the titles will show—The Dwarf and the Giant, The Kitten and the Limping Dog, Rocking Horse, On Donkeyback, Rain Drops, Madonna and Child, Memories of a Clock, Night Breeze, On Stilts, Pirouetting Music Box, Behind the Barracks, At Church, Goldfish, The Mermaid's Chimes, and Skipping Rope. Here again the many different types of technical difficulties were surmounted with ease and grace by Miss Mayhew. The final number was Introduction and Allegro by Maurice Ravel, for harp, with accompaniment of flute, clarinet and string quintet. Mr. Salzedo conducted the work and it was magnificently done by the soloist and assisting group of Curtis students. The applause was so cordial that the work was repeated.

WESTMINSTER CHOIRS FESTIVAL

The Westminster Affiliated Choirs (conducted by Dr. John Finley Williamson, dierctor of the Westminster Choir School of Princeton) gave their third annual festival on May 14 in Irvine Auditorium of the University of Pennsylvania. A large audience heard this ensemble, which enlisted more than 200 singers, including representatives from eleven churches from the Philadelphia district. Cooperating with the Westminster Choirs were the Hymn Society of Philadelphia and the department of music education of the university.

The music presented was all devotional in nature, including items by Palestrina, Hasler and Bach in the opening group; the second group taken up by Russian composers—Schvedoff, Lvovsky and Nikolsky. Following the singing of hymns by audience and choirs, the concert closed with two numbers by F. Melius Christiansen—Beautiful Saviour and Praise to the Lord—and Sebastian Bach's Now Thank We All Our God.

Most of the program was sung *a cappella*, which gave a striking display of the skill of the choirs in this difficult phase of choral singing. The Westminster training is highly effective in creating a fine *a cappella* group. No less satisfying were the passages with organ accompaniment. M. M. C.

Hazel Griggs Tells of Her Piano Concerts for Children

Hazel Griggs, pianist, told a representative of the Musical Courier recently something of the principles which govern her work in giving concerts for children.

"The value of concerts for children is gradually being realized in America. Appreciation of an art must be based upon knowledge and understanding. Music is no exception, and if the child is to enjoy music he must first understand music. The beginner cannot be expected to appreciate Petri's performance of the Beethoven sonata, op. 3, or Heifetz's playing of the Bach Chaconne; the breadth of form and involved harmonies of such compositions are beyond the understanding of the child. Obviously, the beginner must first hear and understand simple melodies and well defined but uninvolved rhythms; on such a foundation may be built a genuine appreciation of music which will grow year by year. Symphony orchestra conductors know that they must help in the work of preparation if symphony audiences are to be assured for the future. Yet, beneficial as orchestral concerts for children undoubtedly are, there remains the difficulty that the beginner in music cannot hear intelligently a theme tossed from one instrument to another until he has first learned to follow a simple melodic line on one instrument.

"This difficulty I try to meet in my series of piano concerts for children. This innovation in the concert field involves programs of small compositions which children can enjoy with understanding, and can, in turn, play themselves. My programs, arranged in an original and pleasing manner are prefaced by poems and stories well adapted to bridge the gap between the known things of childhood and the unfamiliar expression of the concrete and the abstract in musical form. The first of these programs was given several years ago for a group of young pupils. The success of the experiment led to further development of this type of program and to the present series of concerts now being offered to those interested in the promotion of musical education of children. On the basis of my own experiences, I am convinced

HAZEL GRIGGS

that the extension of such programs for children will do much to further progress in understanding and appreciation of music.

"I feel that I have a thorough knowledge of the best in teaching literature and familiarity with the compositions used by the majority of teachers, and thus am equipped to arrange programs of piano compositions which many students are studying, and also to introduce new material for the teacher. Programs are arranged with continuity of ideas, such as dance-journeys to foreign lands explorations in the realm of nature, visits to toyland and to the zoo. Although designed for children, these recitals have appealed to both young and old, since they combine sound musicianship, imagination and lively information with entertainment." L. T.

Grace Moore Awarded Danish Medal

COPENHAGEN.—Grace Moore, American soprano, was honored here on May 17 when King Christian of Denmark bestowed on her a gold medal of the order of Ingenio et Arte, the country's highest artistic decoration. Only five foreigners have previously received this order, including Maria Jeritza and Anna Pavlowa. The King conferred the honor on Miss Moore in his box at the Royal Danish Opera, after the third act of La Boheme, in which the soprano was singing the part of Mimi. The entire royal family was present. S. M.

University of Nebraska to Hold Summer Sessions in Music

The School of Music of the University of Nebraska, Lincoln, Neb., is holding three summer sessions—the long session, June 9 to August 7; the short session, June 9 to July 17; and the special session, June 15 to July 10. General and specialized musical instruction is available.

MUSICALES

(*Continued from page 23*)

was of young women, every solo-part was sung with confidence, the chorus' vivacity and action was commendable and resounding applause frequently stopped the show. Alice Vogel sang Sir Joseph commendably and acted even better; Phyllis Browne was an excellent Captain; Elsa Herman a sympathetic Ralph; and Anita Palmer, in a horrendous make-up, was a surprisingly fine Dick Deadeye. Virginia Vogel acted Josephine charmingly; and the Buttercup of Violet Rennolds was well done. The Flatbush Orchestral Club played with professional effect. F. W. R.

* * *

Betty Paret Harp Ensemble in Program

Pupils of Betty Paret gave a harp recital on May 16 in the Assembly Hall of the Fifth Avenue Presbyterian Church, New York. The Beginners' Ensemble, the Juniors' Ensemble and the Advanced Ensemble participated, as well as soloists in various stages of development. The numbers presented were from French, Bohemian, Swedish, English, Irish and Welsh folk sources, as well as compositions of Miss Paret, Spilman, Haydn, Schumann, Gluck, Holst, Hasselmans, Tournier, Couperin, Bach, Debussy, Mozart and Bizet.

Sound training in the principles of technic was in evidence in both the individual and group performances. Through a wide range of scholastic advancement, the careful and steady progress of Miss Paret's pedagogy was discernible. The youngsters played well and with more freedom than usually goes with the early steps of music training. The older pupils' expression had brilliance and ease as well as accuracy. Preceding the various numbers Miss Paret commented on the work of the harpists, in some cases astonishing the audience with the results her students had accomplished after a very brief period of study. One group was made up of original compsitions, concluding with The Clock, by Frances Weld, played by the advanced ensemble. This is an excellent phase of the work at the Paret studio.

The students participating in the program were Moira Flannagan, Patricia and Priscilla Yates, Nina Dunkel, Renee Benard, Audrey Batkin, Betty Steinway, Ruth Shapiro, Ben Buckalter, Florence Bleecker, Ann Philipp, Jane Herzfeld, Esther Harsh, Emily Loomis and Frances Weld. A young violinist, Phoebe Rous, collaborated with Betty Steinway in playing Spilman's Flow Gently, Sweet Afton. Marcel Grandjany was the guest of honor at the recital. G. N.

* * *

Carolyn Cramp Conducts Community Church Concert

Carolyn M. Cramp, M.A., F.A.G.O., organist of Clinton Avenue Community Church, Brooklyn, N. Y., arranged a choir concert at that edifice on May 12, in which choral items form an important part. Eleven numbers were programmed by a united force of twenty-four mixed voices. The agreeable singing of The Green Cathedral (Hahn) showed an Italian style; Waters Ripple (a Czecho-Slovakian number), Venetian Love-song (Nevin) and Greetings to Spring (Strauss) displayed variety of expression, with excellent balance of voices. A popular number was the Italian Street Song (from Naughty Marietta), with obbligato solo, by Elsie Ahrens DuVall, extremely well sung by all concerned. A Negro spiritual completed the list of choral items. William Rodenbach, William Oldland, Clinton Bauer and Theodore Thomas contributed quartets by Haesche, Guion and Leoni. Miss Cramp gave a clear-cut performance of a Widor *allegro* on the organ, and Janet Williams, the capable accompanist, was heard to advantage in Beethoven's Moonlight Sonata. Irma Williams, violinist, won recalls for a brilliant performance of Schubert and Nachez numbers, adding From the Canebrake. Four songs of varied nature were offered by Elsie Ahrens DuVall, Musetta's waltz (Puccini) being the principal item. E. Harold DuVall played musicianly accompaniments for her. F. W. R.

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Bordeaux Opera Has Full Season

Excellent Record Established by Series Just Concluded at Grand Theatre

BORDEAUX.—The Grand, or Municipal, Theatre of this place has ended its 1935-1936 season of opera, and Directors René Chauvet and G. Mauret-Lafage are to be congratulated upon not only one of the most successful seasons in the history of the city but one of the finest of the entire Continent. It may encourage other cities to know what Bordeaux —which is not one of the largest cities on the planet—has this year done in terms of opera.

The season, which opened last October and ran to this April, consisted of lyrical presentations on Wednesdays, Fridays, Saturdays and Sundays, matinées and evenings, and sometimes on Thursdays. The house was invariably packed and, as I understand it, there was no deficit.

WIDE REPERTOIRE

The works performed: L'Africaine (3 times), Butterfly (4), Boris Godounoff (2), Cavalleria Rusticana (4), Coppelia (5), L'Ecole des Maris (1), La Favorita (3), Fidelio (3), Herodiade (6), Huguenots (4), Lakmé (4), Lohengrin (2), Mignon (3), Marche Héroique by Saint-Saëns (2), Norma (1), Orphée aux Enfers (4), Prince Igor (2), Le Prophète (3), Kovantchina (2), Roméo et Juliette (3), Sigurd (3), Sadko (1), Traviata (4), Tannhäuser (2), Tristan und Isolde (3), Vie de Bohéme (3), Aïda (2), Le Barbier de Seville (3), Carmen (7), Contes d'Hoffmann (2), L'Enfant Prodigue (3), Faust (10), Fleurette (4), William Tell (4), Hamlet (5), La Juive (3), Lucia (2), Manon (10), La Mascotte (2), Maitre Pathélin (4), Otello (5), Pagliacci (4), Pecheurs de Perles (4), Pays du Sourire (10), Rigoletto (5), Salomé (3), Samson et Dalila (2), Tosca (4), Trovatore (1), Thaïs (3), Merry Widow (10) and Werther (5).

THE SINGERS

Since statistics are supposed to be able to speak for themselves, comment is unnecessary, and I can at once go on to naming off the singers, though the list of *vedettes* is much too long for every one to be included here, however sincerely I should like to do so.

Among the sopranos figured Vina Bovy, Tapales Isang, Gina Cigna, Rosetta Pampanini, Yvonne Gall, Lily Djanel, Lucienne Tragin, Suzanne Balguerie and Norena. Some of the tenors were Georges Thill, Saint-Cricq, André Burdino, Thomas Alcaïde, José Janson, and Traverso. Baritones were Endreze, José Beckmans, André Baugé, Formichi, Mosjoukine, and Clavere. Basses were Bernasconi, Carboni, Ascani, and Dupin.

Orchestra conductors of the season were MM. Montagné, George Razigade, Gaston Poulet, E. Morand, Karl Elmendorff (from Bayreuth) and Cyrille Slavinsky (of the Russian Opera of Paris).

IRVING SCHWERKÉ.

Westminster Chorus Covers Wide Concert Itinerary

Nine thousand six hundred miles by bus, traveling in fourteen states, singing forty-two concerts in forty-four days is the record of the Westminster Chorus for its 1936 concert season. Dr. John Finley Williamson is the director of this group of thirty-six voices. The tour extended from Michigan to Florida, including Pennsylvania, Maryland, the Virginias, the Carolinas, Georgia, Kentucky, Tennessee, Missouri and Indiana.

Nearly half of the appearances were on the artist series of colleges and universities. At Miami University the concert was in conjunction with the Miami Symphony Orchestra, conducted by Dr. Volpe. The chorus also sang at the University of Virginia, William and Mary, Washington and Lee, Sweet Briar, Harrisonburg State Teachers College, Columbia College, Martha Berry Schools, Tusculum, Asbury, Dickenson, Principia, Manchester, and the University of Tennessee.

The programs included compositions of Palestrina, Vittoria, Lotti, Brahms, di Lasso and Bach, besides contemporary composers and arrangers such as Noble Cain, Jerome Kern, W. Angelli, Henry Burleigh, Geoffrey O'Hara and Natalie Curtis. Featured were the motet Sing Ye to the Lord, by Bach, and Roy Harris' Song for Occupations. These numbers were also recorded.

The chorus was invited to sing for the Music Educators Conference at Radio City, New York. This, with several other broadcasts and private recitals, rounded out the year's professional activities.

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CHARLES WAKEFIELD CADMAN'S recent activities included the conducting of 600 high school music students in his own composition Glory during the county musical festival sponsored by Ada York, county superintendent of schools given in the Ford Bowl, San Diego, Cal. On April 26 piano pupils of Paul Clarke Stauffer presented an all-Cadman program at the Palace of Entertainment of the California International Exposition, San Diego. Mr. Cadman was heard in a concert of his works at Portland, Ore., on April 19, playing his own piano pieces Trail Pictures, the Marche Grotesque, Stars Over the Hills and The First Snow; Ted Bacon took the role of violinist in the sonata in G for violin and piano; the closing number was White Enchantment, sung by Katheryn Porter, soprano, Helen Whalen, contralto, Arthur Johnson, tenor, and Mark Daniels, baritone.

Soloists Announced for Cincinnati Orchestra

CINCINNATI, O.—On the eve of his sailing for a vacation in England, Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, disclosed the fact that he had completed arrangements for bringing some noteworthy soloists to Cincinnati next season. Among these Lawrence Tibbett, Gregor Piatigorsky and Simon Barer. The other soloists engaged are: Helen Jepson, soprano; John Charles Thomas, baritone; Jose Iturbi, Severin Eisenberger, Rudolph Ganz, Robert Schmitz, and Alexander Tansman, pianists; Bronislaw Huberman and Joseph Szigeti, violinists, and Charles Courboin, organist.

Theodore Gannon, new manager of the orchestra, has announced a drastic cut in prices. There will also be four performances of the Ballet Russe and four grand opera performancese. Mr. Goossens will return to America in July, when he will conduct four concerts with the Los Angeles Philharmonic Orchestra at the Hollywood Bowl. M. D.

Helen Lanier's Concerts

Helen Lanier, soprano, has appeared in concerts in New York frequently of late. Beginning March 10 she sang at the Junior Emergency Council's meeting at the Hotel Biltmore. April 6 she sang for the New York Chapter of the Mu Phi Epsilon, and on April 9 she was heard on a program at the John W. Alexander residence. March 5 she offered a private musicale. She plans to give her annual New York recital in November.

Activities of Lily Djanel

Lily Djanel appeared in the role of Salomé last September at the Vichy International Festival under the direction of Dr. Richard Strauss. She recently repeated the part at the Paris Grand Opera also under Strauss' direction. Other roles in which she has been heard at various leading European theatres, include Thaïs, Tosca, Elsa, Elisabeth, Marguerite (Faust, by Gounod) Salomé (Herodiade, by Massenet) Desdemona and Vida Breve (de Falla). Mme. Djanel is completing her spring season with appearances at the Paris Opera, where, towards the end of June, she will sing in Giuditta, by Franz Lehar at the Guele Cassée Gala with the composer conducting. She is to do Giuditta also at Aix-les-Bains, Vichy, and Brussels (La Monnaie) in a series of gala performances. At Vichy this summer she sings, among other roles, Salomé and Thaïs.

Marion Bauer on Carnegie Summer Faculty

Marion Bauer, associate professor of music of New York University, composer, lecturer, critic and writer, has been appointed to teach in the summer session of the Carnegie Institute of Technology in Pittsburgh from June 29 to August 7. Her classes include lectures on contemporary music and a graduate survey in musical analysis. Her compositions include many choral and chamber music works, piano pieces and songs. She is the author of Twentieth Century Music and other books on music.

Janssen Engaged to Compose Film Score

Werner Janssen, American conductor, has been engaged by Paramount Pictures to write an original score for Chinese Gold, a photoplay which Lewis Milestone is directing with Gary Cooper and Madeleine Carroll in the leading roles. This is Mr. Janssen's first screen assignment.

Aksarova to Broadcast from London

Valentina Aksarova, Russian soprano, who is now in London, will broadcast on June 7. Accompanied by orchestra, Mme. Aksarova is to sing Pace, Pace from Verdi's Forza del Destino and a group of songs in German, French and two songs in English by Harold Henry, American composer.

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PUBLICATIONS

Reviewed by F. W. Riesberg

For Piano Solo

Tango Español, (Spanish Tango) for piano, by Elliot Griffis. A real Andalusian aroma marks this piece, which is dedicated to Max Elser. There are four measures of introduction, covering interesting modulations, then proceeding into the Spanish style, with familiar rhythm. There are excursions into nearby keys, some amazing modulations, such as no Spaniard ever wrote, a second section of sixteen measures in A major, of graceful melodiousness, recapitulation of the first, then the measures die out softly. It lies well for the pianist's hands, and is an excellent specimen of Spanish popular style. (The Composers Press, New York.)

Reviewed by R. M. Knerr

For Two Pianos, Four Hands

Country Dance, by Gertrude Keenan. Composed in imitation of the dances of Good Queen Bess' spacious days, the bright and lilting work has a dance-like theme developed most simply and attractively. There is a suggestion of folk music about this work by a modern composer. Well edited. (Carl Fischer, Inc., New York.)

For Two Pianos, Eight Hands

Musette, by J. S. Bach; arranged by Frances Frothingham.

A brief and merry Bach musette has been transcribed in pleasing fashion for four performers on two pianos. The editing is done with much care. (Carl Fischer, Inc., New York.)

For Four Hands, One Piano

Three compositions issued in the series, Pieces We Like to Play, edited by Gail Martin and Charles J. Haake, and Osbourne McConathy, are material of intermediate grade well arranged for school or studio use. The titles are: Largo from Dvorak's New World Symphony, arranged by Celia Aubert (providing a good opportunity to study the symphonic work, as the instrumentation of various themes is marked); Off to Donegal and Back, a gay dance-like air, by Gertrude Keenan; and Twilight, a descriptive piece, by Helen A. Greim. (Carl Fischer, Inc., New York.)

For Organ Solo

Sicilienne, by Guy Weitz.

An *andante grazioso,* in the tempo of the *siciliano,* with a flowing, placid melody. The middle section introduces some scale passages of *quasi scherzando* character. The registration is varied and effective. (J. & W. Chester, Ltd., London.)

Canonic Toccata and Fugue, op. 22, by Richard Schiffner.

A spirited and solid example of Germanic counterpoint, designed to carry on the tradition of organ-playing of sonority and tonal mass. Exacting in technical makeup, the vigorous theme repeated in varied dress, requires the performer to play two separately moving strands of melody on each staff of the manual part. (F. E. C. Leuckart, Leipsic.)

For Violin Solo

Danse Espagnole, by A. Walter Kramer.

An *allegro brillante* in ¾ time, marked by something of the folk spirit, by a musical editor who is himself a violinist. It offers sprightly melody and lilting dance-like rhythms, in broad, tuneful style. (Carl Fischer, Inc., New York.)

Elementary Teaching Pieces for Piano Solo

Second grade teaching material of attractive cover design, and descriptive melodic quality, accompanied by editorial notes and carefully edited, includes the following: Princess Charming, intermezzo, and By Candle-Light, slumber song, both by Maxwell Eckstein; Lullaby for a Papoose, by Moreton Graves Abbott; Trixie, scherzo, and The Carolers, serenade, both by Renee Miles; Slumber Song (Pyrennees Folk Tune) and Swaying Willows (novelty dance on black keys) by Mildred Weston; Country Gardens, Morris dance tune, arranged by W. F. Ambrosio and Under the Greenwood Tree, play-time song for piano, by Maxim Littoff. (Carl Fischer, Inc., New York.)

Part-Songs for Two Voices

Part-songs for two voices in the Oxford catalogue include the duet, All My Life Is Sunk in Sorrow, from Mozart's Cosi Fan Tutte; the Irish air, A Fairy Song, arranged by John Vine; Merlin's Apple Trees, Edgar Bainton's setting of verses by Thomas Love Peacock; and The Miller's Song by Harry Brook. Piano accompaniment and sol-fa notation are features. (Carl Fischer, Inc., New York.)

Bach's jubilant allegro from Cantata No. 208, arranged as a two-part song by Diack, is adapted to the poem, Now Sing We and Chant It, by Thomas Morley. A superbly effective piece. Sol-fa and piano part are included. (Paterson's Publications, Ltd., London and New York.)

Book

The Story of Siegfried, retold by Angela Diller.

Another of the series of opera stories, retold in simple terms, interspersed with Wagner's musical themes (labelled according to their significance), which may be played on the piano. The work is suitable for use in an opera-logue, and is printed in especially large, readable type for children. (G. Schirmer, Inc., New York.)

For Piano Solo

Toccata in Phrygian Mode, by Gunnar Johansen.

An extended development and broadly conceived style mark this virtuosic composition, which suggests an influence of organ music. It is a *bravura* recital number of rather severe musical content but advanced in its technical demands, interesting to those who like sonorities. (Carl Fischer, Inc., New York.)

Variations on the Theme "Hatikvoh," by Mischa Portnoff.

Scholarly variations on a traditional theme, marked by considerable eloquence and harmonically advanced design. Whether the work is pianistic to the same degree as it is interesting in the reading is doubtful, but the composer evinces an individual style. For advanced panists only. (Carl Fischer, Inc., New York.)

For Four-part Male Chorus

Trav'lin', words and music by Harvey Enders, a humorous work about the pickaninny who used to sit on his Pappy's knee but now spends his time "trav'lin'" is arranged for solo baritone and men's voices, with piano accompaniment. The mournful strains of the traditional army Taps, as set by Josef Pasternack, is arranged by Wallingford Riegger in the effective number of that name, with words by Esenwein. As Off to the South'ard We Go, Tozer's chantey of the free wind and salt sea, provides an attractive item, with refrain of "Heave-ho." Elinor Remick Warren's impressive Sleep, with its appeal to the somnolent tide to carry the singer "beyond reach of song or speech," is a glowing ode to the "river of rest." Clara Edwards' By the Bend of the River, again charms in its familiar melodious fashion, as arranged by Deis for male voices. Another saga of the sea, The Old Clipper Days, by Myrtle Jordan, has a rapid and infectious theme, with a chorus of "rum, rum, rum" overlying the melody. The satiric Tobacco Is a Dirty Weed (I Like It), by Harry Jacobsen, is lively part-song useful for the glee clubs. Victor Harris' Medley from the Sunny South combines songs of Foster and others liltingly. (G. Schirmer, Inc., New York.)

Edward Harris contributes the humorous Noah's Ark, which describes the adventures of that pioneer mariner rather irreverently but with much tuneful spirit, giving opportunity for an extended baritone solo. (J. Fischer & Bro., New York.)

Three excerpts from the Yale Glee Club Series are medleys including Old Ark's A'Moverin' and Steal Away; secondly, Ready When He Comes; Roll, Jordan, Roll, and Bone Come A-Knittin'; and for a lively combination of chanteys, Mobile Bay and A'Rovin'. All are arranged and edited in distinguished fashion by Marshall Bartholomew, conductor of the Yale Glee Club. (G. Schirmer, Inc., New York.)

For Three-part Male Chorus

The Dutch Companee, by Bryceson Treharne, hymning the exploits of redoubtable old Peter Stuyvesant in mock heroic style, is a lively concoction suited for vigorous male singers. Franco Leoni's Tally-Ho! survives the years, and in the arrangement of Carl Deis, is cheerily infectious in a way to delight lovers of horses and hounds. (G. Schirmer, Inc., New York.)

For Three-part Women's Chorus

Treharne's The Pearl Diver has a picturesque quality descriptive of the descent of the diver into the depths to salvage the precious jewel. American Lullaby, words and music by Gladys Rich, is a simple song in humorous vein addressed to the prized infant at nightfall, the latter an unaccompanied number. (G. Schirmer, Inc., New York.)

Songs

Fog (from Sketches of London), words and music by Kathleen Lockhart Manning.

The atmospheric Manning sketches of Paris, especially In the Luxembourg Gardens, have won such popularity that this companion work of melodious qualities is of interest. Fog is a song for high voice, and offers a poetic and graphic picture of desolate, mist-enwrapped landscape. The human note is struck with the line, "My heart is calling." The musical style is one of much restraint, many of the phrases to be sung *pp,* the direction being "blurred and misty." The vocal range is from D flat to G flat. (Carl Fischer, Inc., New York.)

All Thine Own and **O Come to Me,** words and music by Clara Edwards.

Two vigorous songs by a prolific American composer. As in all of Miss Edwards' output, the predominating notes are those of simplicity, directness and singableness. All Thine Own is for high voice (range, F sharp to G), and pictures a fragrant summer night in which two lovers share exalted emotions. The musical theme is simple, diatonic and tuneful. O Come to Me (range, E to F) is suitable for medium voice. It is a lilt in slow and languid waltz tempo, which has pronounced melodic characteristics which almost place it in the popular ballad class. (Carl Fischer, Inc., New York.)

Go, Lovely Rose and **Dreamer,** by Albert Hay Malotte.

The first of these numbers for male singers is a new setting of Edmund Waller's lyrical love song, with a repeated, long-breathed theme that rises to considerable eloquence. It requires mastery of the long phrase and of ardent expression, with vocal range, in the high voice version extending to G above the staff and in the low voice, to E.

Dreamer, dedicated to John Charles Thomas, is a brilliant setting of whimsical words by Don Blanding, the singer confessing that he has never seen either sirens or fauns but still cherishes the hope that one day he may. It has a particularly effective accompaniment *scherzando e molto delicato,* with glissando effects. Vocal compass (for medium or low voice), B flat to E. (G. Schirmer, Inc., New York.)

Whispering Leaves and **The Soul of the Garden,** by Willard Sektberg.

Two extremely brief works, the first, to a poem by Katherine Adams, recalling the time when "leaves were whispering in the night long ago on a terrace high." The tune is a light and fanciful one which ends with an imitative figure resembling the whirring of the leaves, and a sustained high tone on the syllable "Ah." Range, D to G.

The Soul of the Garden, a *cantabile* setting of words by Emily Hatch, is a song of simple faith relating how the singer, when deeply oppressed by care, found a kinship with God by walking in her garden. The melody is of slow, waltz-like lilt, and ends in a broad climax. Range, E to F. (G. Ricordi & Co., New York.)

Challenge; words by Hamlin Garland; music by Beatrice Posamanick.

Hamlin Garland's inspirational verses beginning "Do you fear the force of the wind?" and urging the listener to "face . . . and fight them . . . you'll walk like a man," are made into a short number of climactic effect. The accompaniment opens with bristling *arpeggi* suggesting the wind, and later sustains the mounting vocal part with rich, chromatic chords. Vocal compass, B to E. (Galaxy Music Corp., New York.)

Lions and Crocodiles; Ten Nonsense Songs for Children, Big and Wee; by Hugh S. Roberton.

Sir Hugh Roberton, known as conductor of the Glasgow Orpheus Choir, relates in a foreword that these songs are the result of a trip he took from Canada to Glasgow with his little granddaughter, Joan, who had to be amused *en route.* The subjects have to do with various animals, whiskers, chewing gum, candy, Cousin Hughie, bedtime, and what little girls should or should not do, all treated in whimsical style and fitted to simple, lilting tunes with piano accompaniment. (Paterson's Publications, Ltd., London, Carl Fischer, Inc., New York.)

The Breakers; poem by Daisy B. Robinson; music by Robert Brooks Finch.

Bluff and dramatic is this bit of nature painting, with the refrain, "It's high fog in the lowlands, it's high fog on the sea, Be-

(*Continued on page* 29)

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Martini Appears in Portland

Resident Orchestra of Oregon City Will Inaugurate Drive to Assure Continuance — Outdoor Symphonic Plans Progressing— Concert Series Announced for Next Season

PORTLAND, ORE.—Nino Martini, in simultaneously completing his spring tour and formally ending Portland's 1935-36 concert season, scored a triumph in the Auditorium here on May 8. To say that Martini's local debut was a thrilling climax to a heavy season of musical entertainment would be, perhaps, to ignore the exceptional quality of some of the mid-season offerings. But it is not too much to say that he has established himself firmly in the affection of the concert-going public.

Portland is sparing of its accolades and it took Martini about half an hour to justify the glowing advance reports of his superlative powers. At the end of his opening group there was hardly that sort of applause which patently betokens an insistent demand to return for additional songs. Nevertheless, he was not permitted to retire at the end of the concert until after he had favored his listeners with twelve encores.

ORCHESTRAL SEASON IN DOUBT

Plans for the coming season have not been fully divulged. Speculation is rife as to the fate of the Portland Symphony Orchestra, which has for the past quarter century been the mainstay of the city's musical development. Willem van Hoogstraten, conductor of the orchestra for the past eleven years, left the city for his accustomed spring vacation abroad without his accustomed contract for the following season. There is no doubt, though, that Mr. van Hoogstraten will again be invited to lead the orchestra if and when the local symphony society is able to guarantee another season. An intensive drive is to be conducted late in May to raise about $30,000, the sum needed to raise the accumulated deficits of the past four seasons and adequately to underwrite a new season.

OPEN-AIR SERIES ARRANGED

Meanwhile, plans for the city's first series of open-air summer symphony concerts are rapidly taking shape. Six concerts, spaced a week apart, will be given in the Multnomah Civic Stadium during July and August. The regular personnel of the Portland Symphony Orchestra will serve and the baton is to be wielded by several eminent guest conductors. The Portland Parent-Teachers Association enlists its entire membership to conduct an intensive ticket-selling campaign. It is planned to sell strips of six tickets for twenty-five cents per ticket, entitling the holder to the general admission section of the stadium. For an additional twenty-five cents per concert these tickets may be exchanged for reserved seats. In this way it is hoped to sell from 15,000 to 20,000 tickets.

CONCERT COURSE FOR 1936-37

The most hopeful indication of what the new season has in store is the report from the Ellison-White Bureau, local concert agency, that demand for season tickets to its 1936-37 series, is extremely gratifying. The bureau made announcement some time ago of these attractions: Fritz Kreisler, Nelson Eddy, the Jooss European Ballet, Richard Crooks, the Don Cossack Chorus, the Vienna Choir Boys and Roland Hayes. The Ruth Isherwood Art Bureau, which concluded its first season with the Martini concert, has not yet given out details regarding its coming series, although its formal announcement is expected shortly

D. L. P.

PUBLICATIONS

(*Continued from page 28*)

yond the strand the breakers are calling me." It has a hearty, square-cut theme, a pronounced climax and a quiet conclusion. Published for high or medium voices and for low voice, the latter version ranging from C to E. (Harold Flammer, Inc., New York.)

Sacred Works for Male Chorus

More elaborate settings for male singers are a brief *a cappella* Missa Sancti Joannis Evangelistae, for four voices, by Everett Titcomb, written plainly but with contrapuntal skill; Magnificat and Nunc Dimittis, for three voices (TTB) with faux-bourdon, by William Pollak, which is on the plainsong pattern; and Ave Verum Corpus, motet for four voices by Cyr de Brant, with both Latin and English text. Shorter numbers of popular appeal are the Pollak arrangement of an Ave Maria by Arcadelt for four voices (Latin and English); and Will James' simple musical dress for Tennyson's Crossing the Bar, for four voices, *a cappella*. (Carl Fischer, Inc., New York.)

Sacred Works for Mixed Chorus

Heinrich Schütz, the early German master and forerunner of Bach, whose 350th birth anniversary fell in 1935, is represented by Jesus, Our Lord and Master, *a cappella* motet (arr. John Finley Williamson). Substantial items of practical build and general appeal are H. Alexander Matthews' Great Is the Lord, which constitutes the opening chorus in The City of God, and is set for four-part chorus with opportunities for the solo quartet and organist; and Carl F. Mueller's Salutation of Peace, an unaccompanied four-part setting, with text adapted from Charles Wesley. Interest centers in two tonal embodiments of Matheson's hymn, O Love That Will Not Let Me Go; that by Will C. MacFarlane is for four-part mixed chorus, with soprano and alto solos and organ accompaniment, while that of Harry Rowe Shelley is less elaborate but beautifully scored for four-part chorus, accompanied. (G. Schirmer, Inc., New York.)

In the more ambitious field is Cyr de Brant's Missa Festiva Choralis, a sonorous medium-length setting of the Mass, for four voices and organ, which has a plainsong basis adapted to modern usage. There is both Latin and English text. The work is also available for SA (or TB) and SSA (or TTB) with organ. Lazare Saminsky's Three Anthems include a version of Psalm 102 (Hear My Prayer), with alto or baritone solo and four-part mixed chorus and organ, which has a solemn and intensely poignant note. T. F. H. Candlyn offers a Christmas carol, I Saw Three Ships, based on a traditional text, a pleasing number for four voices, accompanied. Other skilled contemporary composers of church music whose works appear in recent issues are as follows: Healey Willan, settings of the Missa Brevis No. 4, in E major, for Christmas and Epiphany) and No. 5, in F sharp minor, for general use, and liturgical motet for the Feast of Dedication, Behold, the Tabernacle of God, adept in their contrapuntal writing if rather conservative in idiom; three works by Alfred Whitehead, a Magnificat and Nunc Dimittis for double mixed choir and organ, the Twenty-third Psalm, for five voices (SSATB), and an arrangement of the old French melody, O Sons and Daughters, for four voices *a cappella*. Five numbers by Everett Titcomb include Sanctus and Benedictus from Missa de Regina Coeli; a short Missa Sanctae Crucis with English text, for four parts unaccompanied; and four motets by the same writer, Let Us Bless the God of Heaven (for use on Trinity Sunday), I Will Not Leave You Comfortless (Whitsuntide) Be Joyful, O Daughter of Sion (Christmas) and Say to Them That Are of a Fearful Heart (Advent). George Ross contributes two anthems for mixed chorus, Give to Our God Immortal Praise (with solo quartet) and O Love Divine, How Sweet Art Thou. (Carl Fischer, Inc., New York.)

Rather out of the usual round is Vaughan Williams' setting of a hymn, The Pilgrim Pavement, by Margaret Patridge. The music is for mixed chorus (four parts) and organ. The poem was written for the dedication of the Pilgrim's Pavement in the Cathedral of St. John the Divine, New York City. The scoring is severely plain but masterful, with brief solo for the soprano. Carl Fischer, Inc., New York.)

Abide with Me, in a sane and devotional setting by Minnie T. Wright, is arranged by Riegger as an anthem for four-part chorus of mixed voices with tenor or soprano solo and organ (piano) accompaniment. (Harold Flammer, Inc., New York.)

For Four-part Male Chorus

The extensive Carl Fischer collection of Octavo Choruses for Male Voices includes among some of its four-part numbers the following works: Schubert's Impatience, and Grieg's The Violet, both given with German and English words, and music arranged by Ackley Brower; Alfred Whitehead's settings of the English folk song, Flowers in the Valley, the Welsh number, Rising of the Lark, the Irish airs, The Minstrel Boy and A Patriot Flame, and the Scottish plaint, Oh, Where Art Thou? and Max Vogrich's arrangement of the old English classic, Drink to Me Only. Among more recent contributions are J. J. Baird's lusty Song of the Cowpunchers and Lily Strickland's The Cowboy; Seaside Serenade by Humphrey J. Stewart; Miss Strickland's martial Troopin'; Candlyn's The Wee Cooper of Fife and Dream-Pedlary; two spirituals by Clarence Cameron White, Nobody Knows de Trouble I've Seen and I'm Goin' Home, arranged by Brower; Gustav Klemm's A Little Home and You; Elinor Remick Warren's striking Sweetgrass Range; Miss Strickland's The Viking Song; a delightful setting by Lewys Thomas of Byron's nostalgic So We'll Go No More A-Roving; George P. Hulten's When My Fancy's Running High; the amusing Plastered, a bacchanalian lilt, by G. Ackley Brower; Any Old Road That Leads Home, by Hulten-Griffith; Samuel Ward's America the Beautiful, arranged by Arnold Hall; and Oscar Fox's melodious My Heart Is a Silent Violin, transcribed by Mark Andrews. (Carl Fischer, Inc., New York.)

Hope Johnston Combines Music and Art Activities

Hope Johnston, teacher, accompanist and coach of New York, varies her music activities by making portrait sketches. Although music is Mrs. Johnston's profession and chief interest, she has also cultivated her avocation.

HOPE JOHNSTON

"My drawings are done entirely from memory," she told a representative of the Musical Courier. "Also, my inspiration for making likenesses is somewhat erratic—perhaps months after I have seen some prominent person conducting on the podium, seated at the piano or walking along the street, his or her features will suddenly seem to stand out in my mind and I know that I can commit my impression to paper.

"No, I have had no technical training in drawing," she went on, in answer to the interviewer's question. "However, my aptitude in that direction must be a family trait, as it was also found in my second cousin, Count Carl Davidoff, the eminent Russian cellist."

Mrs. Johnston's drawings include likenesses of Lloyd George (published in The Musician), Brabizon Lowther, British baritone, Paderewski, Willem van Hoogstraten, Rudolph Ganz, Mrs. Lydig Hoyt and Gloria Gould. Several of these have appeared in the magazine The Younger Set. Her picture of George King, noted British actuary, was published in the Illustrated Daily News of London. Years ago Mrs. Johnston was the artist who drew the heads on the "Hope Johnston Post Cards," which were popular at the time. "These were ideal heads," she said, "drawn from fancy."

M. L. S.

Texas Music Clubs Honor Radie Britain

Radie Britain, young American composer, was recently made an honorary member by the Texas Federation of Music Clubs. On the federation's program of April 17, at Fort Worth, Miss Britain's Theme and Variations on the Old Grey Mare for two pianos was played by Beckie Reeder and Ardath Johnson, and a song called Miles, was sung by Clyde Garrett, baritone. Miss Britain's setting of a folk tune recently won first prize in the Texas Federation's contest.

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CONSERVATORIES and SCHOOLS

Juilliard School of Music

George A. Wedge, director of the Juilliard Summer School, New York, which opens on July 7, has planned courses covering every branch of theory from introductory theory to advanced composition, orchestration, and methods and materials for teaching theory of music, the latter class conducted by Mr. Wedge.

Helen Whiley, assistant to Mr. Wedge and spokesman for the theory department, in a recent interview described in detail the thoroughness of the work covered by the department. Miss Whiley said: "The classes include work in theory, dictation, sightsinging and keyboard harmony and are planned to cover the requirements of undergraduates and postgraduates. The thoroughness of the course, as well as the simplification and coordination of the material are the result of years of experience in teaching. This experience has brought about the development of a course of theoretic study which provides the proper background and musicianship for the student and the most effective means of presentation by the teacher."

Miss Whiley feels that the theory of music must be made interesting and can be made comprehensible by presenting it so far as possible through the ear rather than visually, and that every student has some natural musical equipment which should be thus appealed to and developed. The object of theoretical study should be to equip students to realize what they hear, to build up musical discrimination and knowledge, and finally to influence musical performance, either in playing or in composing.

"As a result of the broadness and inclusiveness of the course the student is equipped not only with the knowledge of harmonic material, but has training in how to use it in writing and listening to music. Moreover, the result of this knowledge and training upon the student's attitude is striking. He is led firmly but gently through the intricacies of a subject which in the past has been too often a mystery or a deadly bore. He is shown that in acquiring theoretical technic he is also studying music."

Classes in theory will be conducted by Howard Brockway, Ada Fisher, Roy Harris, Isabel Lehmer, Ward Lewis, A. Madeley Richardson, Adolf Schmid, Beatrice H. Schneider, Belle Julie Soudant, Howard Talley, Ruth Van Doren and Helen Whiley.

School for Vocal Scholarships

A newly-formed opera training school, operating under the name of School for Vocal Scholarships, with headquarters at Haverford, Pa., twenty minutes from Philadelphia, offers special opportunities for cultural development in the art of music through varied departments, including a master vocal class; opera training with complete stage technic and practice; preparation for concert, oratorio and radio appearance. Officials of the school believe that the need today in America is for operatic experience along European lines, which is what this new school is designed to offer. Use of Roberts Hall Auditorium, Haverford College, practice rooms, swimming pool, tennis courts of Haverford School and other facilities are available to students through the courtesy of these two institutions, also full and part-time scholarships to be awarded to deserving pupils at the end of the season which begins July 6 and ends August 31.

The faculty principals are Edgar Milton Cooke, director, former tenor of leading German opera-houses and now a Philadelphia vocal teacher; H. Maurice Jacquet, international composer and conductor; Victor Andoga, former stage director at Moscow, Leningrad, Milan (La Scala). Mrs. Clarence A. Warden is president of the school, Mrs. Thomas J. Dolan, vice-president, Mrs. Andrew B. Young, secretary, Mrs. Charles G. Berwind, treasurer. The directors are Mrs. William Le R. Mudge, Jr., Mrs. Samuel P. Rotan, Mrs. Richard K. Stevens, Mrs. Arthur W. Thompson, Mrs. Clarence A. Warden, Jr. One of the major purposes of this school is to prepare singers for television appearances. Another feature of the course will be actual operatic productions in which students will participate.

Cornish School

SEATTLE, WASH.—In a formal program attended by educators, students and socially prominent persons, the Cornish School inaugurated its modern radio broadcasting and recording studio on May 13. The opening of the studio, which is one of the most modern and completely equipped in the West, was celebrated by a gala half hour broadcast over the entire Blue Network of NBC.

IRMA SWIFT,

coloratura soprano, appeared as soloist with the North Shore Symphony Orchestra under the direction of William Gonzalez at the Flushing High School Auditorium, Flushing, L. I., on May 19. Miss Swift sang The Shadow Song from Dinorah as well as a group of shorter numbers.

A novel play, which represents a new development in the field of radio drama, was given on the first half of the program, immediately following speeches by Mrs. C. D. Stimson, Raymond G. Wright (who spoke in behalf of the donors) and Nellie C. Cornish, founder of the school which bears her name. The program was completed by a musical selection by the Cornish String Ensemble, a group of thirty young musicians under the direction of Peter Meremblum.

Donated to the school by The Friends of Cornish, the studio offers the latest in facilities for the training of announcers, musicians, technicians and drama students in the field of radio.

Louisiana State University School of Music

A limited number of voice students will be awarded scholarships in the Louisiana State University school of music for the 1936-37 session through auditions being held by Pasquale Amato, eminent baritone who is head of the voice department, and Dalton S. Reymond, head of the opera department, according to announcement made by Dr. H. W. Stopher, director of the school of music. The auditions are to be held in Atlanta, Ga., June 5 and 6; in Chicago, June 10 and 11, and in New York, June 15 and 16.

Appointments for auditions should be made in Atlanta at the Hotel Georgian Terrace after June 2; in Chicago at the Hotel LaSalle after June 7; and in New York at the Hotel Ansonia after June 12, according to the announcement. The scholarships, which include study under leading teachers and work in an accredited school toward university degrees, range in value from $300 to $640. The auditions are open to all young singers who desire practical operatic experience under approximately professional conditions.

The Louisiana State University of Music at Baton Rouge, which is a member of the National Association of Schools of Music, and which is housed in what is stated to be the most modernly equipped music building in the United States, has been under the direction of Dr. Stopher since its founding in 1915. It maintains its own symphony orchestra of eighty pieces, an oratorio chorus and orchestra of approximately 200, and smaller ensembles which include the men's chorus, the women's chorus, the A Cappella Choir, vocal quartets and various instrumental groups.

The department of opera presents at least two major works each season, drawing the principals, choruses and orchestra from the student membership in the school. The productions are sponsored by the Baton Rouge Grand Opera Association, are given three or four times each with complete settings, costumes and properties, and offer opportunity to as many as possible to take part in the nearly professional presentations. Puccini's Madam Butterfly, with Mr. Amato as artist director, was presented five times this spring with two casts of principals. Romberg's The Student Prince was given four times last December.

The series of opera productions for the 1936-37 season will be taken from a listing of five including Faust, Carmen, Manon, Falstaff and Traviata.

Handel's The Messiah is given at the university each year during the Christmas season. The presentation of this oratorio last December was the tenth annual hearing of it in Baton Rouge and the seventeenth time it has been given by the school of music. Other annual presentations include Mendelssohn's Hymn of Praise at the Thanksgiving season, and Gounod's Redemption, with space staging, in the university theatre each May.

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International Festival in Barcelona

(Continued from page 5)

their different styles were understandingly received by the public.

At the first orchestra concert, Ariel (ballet music conceived with a symphonic complement) by Robert Gerhard (Barcelona) was outstanding. Prelude and fugue by Edmond von Borck (Germany), well constructed but harshly orchestrated, and fragments from Carlos V, a drama with music by Ernst Krenek (Austria) completed the program.

A concerto for piano and orchestra by Frank Martin (Switzerland) heard at the second concert, appeared vague and incoherent, particularly in contrast with Roussel's solidly constructed fourth symphony, a beautiful work and full of substance. Good effect was produced by a Concerto quasi una Fantasia by Marcel Mihalovici (Rumania) for violin and wind orchestra with cellos and double-basses. A Polish Dance, inspired by folklore, by Roman Palester (Poland) and Divertimento Coreografico by Halffter, completed the list.

Szymanowski Outstanding

The second violin concerto by Szymanowski (Poland) was the most interesting work of the third concert. It is successful from every point of view, rich in inspiration and musicianship. An overture by Lars Erik Larsson (Sweden) was striking though unequal in musical quality. Another overture by Lennox Berkeley (England), a Sinfonia by K. A. Deutsch (Austria) and a Sinfonia con piano concertante by F. Elizalde (Madrid) cannot be considered anything but passing essays.

Chamber Music

As in the foregoing, it is impossible to dwell upon each chamber music work given, however much the writer would like to do so. At the first concert, Psalmen für Sopran und Kammerorchester, by Robert Blum (Switzerland) impressed with their vigorous expressive force, while even more arresting were the Canciones de cuna, beautiful and profound music by Vaclav Kapral (Czecho-Slovakia). Concertino da camera, for alto-saxophone and chamber orchestra by Jacques Ibert (France) is a superficial composition but agreeable for its grace and the vitality of its rhythms.

Sonata for piano by Ludwig Zenk (Austria), two movements for string quartet by Mark Brunswick (United States-Czecho-Slovakia), sonata for flute and piano by Walter Piston (United States), suite for violin and piano by Benjamin Britten (England) and the essay in surrealist music, Quelques airs de Clarisse Turanville, by André Souris (Belgium) for mezzo-soprano, string quartet and piano, heard at the second concert, can all be grouped in the category of vehemently ambitious, not altogether happy, and rather uninteresting tentatives. What especially pleased at this concert were the Elisabeth Barrett Browning Sonette, by Egon Wellesz (Austria), three pieces for piano by Manuel Blancafort (Barcelona), and fifth quartet by Bela Bartok (Hungary).

The Interpreters

All who took part merit warm applause for the enthusiasm and competence with which every duty was performed. The orchestras have already been cited, and it remains to mention conductors Herman Scherchen, Ernest Ansermet, Karel Ancerl, Juan Lamonte de Grignon, Enrique Arbos, and Bartolomé Perez Casas.

Among the soloists should be mentioned Mercedes Plantada, Leonore Meyer, Alice Frey, Jarmila Vavrdova, Marie Lancelot (sopranos); Ricand Fusté (baritone); Louis Krasner, Stefan Frenkel, Anton Brossa (violinists); Walter Frey, Leopoldo Querol, Robert Georg, Winifred Hooke, Alexandre Vilalta and Pere Vallribera (pianists); Sigurd M. Rascher (saxophone); Esteve Gratacos (flute); the Galimir Quartet, and New Hungarian Quartet.

The festival closed with a magnificent concert of modern Spanish music by Espla, Halffter, de Falla, Bacarisse, Turina, Albeniz-Arbos, Lanjuan, Garreta, Granados, and Pedrell, performed by the Madrid Philharmonic, Orquestra Pau Casals, and Orfeó Gracieuc of Barcelona, under the direction of Perez Casas, Arbos and Casals.

ARTHUR ROSENSTEIN.

Vocal coach, accompanist, pianist and musical instructor are the titles named in his new contract for one year with the Metro-Goldwyn-Mayer studios in Hollywood. Igor Gorin, baritone, under contract for musical pictures at MGM studios, is under the tutelage of Mr. Rosenstein. Also other eminent artists are coaching with him.

RADIO HIGHLIGHTS

Dialed by M. L. S.

No tonal enterprise being complete without the Musical Courier's Jovian nod, the Popular Season of the Metropolitan Opera had the official blessing of this erudite periodical on Saturday afternoon when our Editor-in-chief, Leonard Liebling, served as commentator for the matinee broadcast of Carmen, sent out over the NBC Blue network. . . . Today (May 23) is the second of these Metropolitan offerings to the air-minded, and the performance that of Smetana's The Bartered Bride.

Erno Rapee has concluded the Wagner Festival in which he conducted the orchestra of the Radio City Music Hall hour (WJZ, Sunday, shortly after noon). The final Wagner program was on May 17. However, Mr. Rapee goes on with these excellent concerts, future lists to be devoted to Debussy, deFalla and others. Vocal assistants include Viola Philo, soprano, and Jan Peerce, tenor.

The Ford Hour of May 17 (WABC) brought a magnificent exposition of the Italian style of singing, when Giovanni Martinelli was soloist with Victor Kolar and the Ford Symphony Orchestra and Chorus. One of the tenor's most memorable numbers was the Donna e mobile from Rigoletto. Among the orchestral works was the beautiful second movement of Edgar Stillman Kelley's New England Symphony.

General Motors, on the same evening, from their WEAF wave-length, dispensed with soloists and featured the fine symphony orchestra which has supplied the background for so many eminent individual artists. Under their customary leader, Erno Rapee, the various divisions of the ensemble were heard in pertinent selections, as well as the whole group.

A notable event of week-day radio took place on May 13, when the Cornish School of Seattle, Wash., presented a gala broadcast to celebrate the opening of its new broadcasting and recording studios. Brief addresses were made by officials of the school, among them Nellie C. Cornish, founder-director. A new experiment in radio drama technic was represented by a short play, The Operation, dealing with an episode (taken from actual life), wherein a Mexican general, fearing for the life of his little son, who is undergoing a surgical operation on his throat, shoots the doctor administering the anesthetic. Thanks to the iron nerve of the surgeon, the boy lives, but the General's bullet is fatal to its victim. . . . This plot was set forth in terse, dramatic (but never melodramatic) fashion, the dialogue and "business" entirely life-like and convincing. The Cornish String Ensemble (conducted by Peter Meremblum) distinguished themselves by an excellent performance of Arensky's Variations on a Theme by Tschaikowsky.

E. Robert Schmitz, that skilled pianist and learned musicologist, has inaugurated a new series of programs over the Columbia chain, for Wednesday afternoons, beginning on May 13. His music is combined with commentaries on the lives of famous composers.

The guest soloist with the Pittsburgh Symphony Orchestra, under the baton of Antonio Modarelli over the NBC-Blue network on May 14, was the silvery-toned Queena Mario of the Metropolitan.

Among the enjoyable radio interludes of Monday night was the Hammerstein Hour (WJZ), with Morton Bowe, tenor, a skilled and vocally endowed young artist.

W. P. A. to Offer Operas in New York Parks

A series of operatic presentations in concert form will be given in the New York City parks this summer by W. P. A. musicians and soloists, according to an announcement from the Federal Music Project. The performances will be along the lines of the experimental presentation of Carmen in Central Park last September.

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Opera in Milan

(*Continued from page 5*)

marks of approval toward those who participated.

POPULAR SCHIPA

Don Pasquale, Donizetti's beloved masterpiece, once more fascinated a Scala audience with its smiling, harmonious beauty. Margherita Carosio was a delightful Norina, full of spirit and grace. Ernesto Badini in the title part, and Giuseppe de Luca as Dottor Malatesta, proved again to be interpreters of the best tradition. Of course a great portion of the applause went to Tito Schipa, an irresistible Ernesto, charming in voice and demeanor. Marinuzzi conducted with refined sense of balance, and was hailed by audience, singers, and orchestra for his inspired reading.

IRIS AND GIOCONDA

For The Day of the Nations, Iris, by Mascagni was produced. Del Camp conducted splendidly and Rosetta Pampanini was a lovely *protagonista,* moving in voice and histrionics. Badini as Kyoto, Autori as the blind man, were also good. Tenor Bertelli did not win the sympathy of the public, the part seeming to suit neither his voice nor temperament. The chorus, under Veneziani, registered finely in Hymn to the Sun.

Another beloved old opera whose reappearance had warm welcome was Gioconda. Gina Cigna (Gioconda), Ebe Stignani (Laura), Mario Basiola (Barnaba), made distinct impression. Tenor Masini did not seem a particularly good Enzo. His faults are many, though his voice is powerful and of quality. Del Camp conducted, maintaining a correct and traditional line.

DISAPPOINTING NOVELTY

The last performance of the season was not a happy one. It consisted of a new work, Ave-Maria, by Salvatore Allegra, a young composer hitherto known as the author of some pleasing operettas. This time he was attracted by a gloomy tale taken by Alberto Donini from a drama by Guglielmo Zorsi. It is the old story of the wicked son and the martyrized mother, and deals with a lot of conventional and melodramatic situations. Such scenes are supposed to contrast sharply with the mystic moments, but the mixture of sacred and profane atmosphere seemed to be of dubious taste. As for the music, it neither possesses emotion nor mastery enough to infuse life into conventional personages. In spite of the efforts of numerous friends, the performance was a failure, though the public acknowledged the good intentions of M. Antonicelli, who conducted, and of the excellent singers, Eleanora Visciola (soprano), Emilica Vera (contralto) and Ettore Parmezziani (tenor.)

YOUNGSTERS CHEERED

The evening closed with a performance which, for years now, is particularly dear to the hearts of the Scala public: the *passo d'addio* of the pupils of the dancing school. Mendelssohn, Sinigaglia, Bettinelli, Liszt, Brahms and Vittadini offered their music to the light evolutions of the lovely young dancers. The immense congregation, charmed by so much spontaneous grace in the spring of life and beauty, gave the youthful entertainers a rousing ovation. It was left to this flower-like demonstration to end the evening happily and clear the troubled atmosphere. Ettorina Massintelli, Scala dance mistress, surrounded by her pupils, was acclaimed over and over.

CONCERTS IN MILAN

The Societa del Quartetto sponsored three first-class concerts, one by the perfect Busch-Serkin duettiests, in a program of Bach, Busoni, Mozart, and Beethoven; one by the wonderful and admired pianist Horowitz, who, in the midst of an eclectic program, gave an unforgettable interpretation of the Liszt sonata; and the third by the American colored contralto, Marian Anderson, who fascinated the audience with her extraordinary interpretations, especially of Schubert and Negro spirituals.

The Concerti di Serie presented Piatigorsky in an excellent cello recital. Certainly one of the best, he well deserves the enthusiam with which the audience greeted him. It had been well, however, had he been better accompanied than by Luigi Franchetti.

At the Amici della Musica, an enjoyable concert was given by the Calare-Crepax Trio, Gino Savio (singer) Amodio (clarinettist) and Favaretto (pianist).

Paris Season

(*Continued from page 5*)

(violin, cello, and string orchestra, Mlles. Violette and Paule d'Ambrosio soloists) which was also premiered, made a lugubrious impression on me. That may be exactly what the composer wanted, but in any case it is not what I like. Technic, I think, is grand but I want it to give me something! not weary me.

Other numbers on Mme. Evard's list, played sometimes quite well, sometimes not quite so well, were Fugue des Géants (Bach), adagio and fugue, Divertimento (No. 7) (Mozart) and Triptyque (Transman).

MANY RECITALS

Recital purveyors have also provided the town considerable diversion. Two programs by Frederic Lamond, a Liszt pupil, consisted of Beethoven at the first, Chopin at the second. Artur Schnabel expounded the musical gospel according to the sacred texts of five Beethoven Sonatas. Henry-Gerard Rainville won plaudits for his presentation of Mozart's violin concerto in D (orchestra accompanied by *Maitre* Hekking) and pieces by Ravel, Hubay and others (Maurice Faure at the piano). Isadora Weiss, soprano, rising from a sick bed, nevertheless gave a good account of her vocal art in songs from the ancients to the moderns, two heartily enjoyed numbers being from the pen of John Alden Carpenter. At the Invalides, Helen Tannenbaum, violinst, Edward Kilenyi, pianist, Mary Lou Black, soprano, Victor Prahl, baritone, and Edmund Pendelton, accompanist, did interesting groups of songs and pieces. The Italian composer Franco Alfano was fêted by the Italian Embassy, with a brilliant *soirée* to which *tout Paris* (including myself) was invited, the program consisting of songs and chamber music by Alfano performed by himself (at the piano), Enrico Pierangeli (violin), Massimo Anfitheatroff (cello), Nino Carboni (baritone) and José Luccioni (tenor).

Italian Committee for Reading Musical Works

ROME.—The Italian Ministry of Press and Propaganda has instituted (in relation with the Italian Society of Authors and Publishers) a permanent committee for the reading of new musical stage works. This committee, which includes specially nominated musicians, representatives of various organizations and corporations related to theatrical production, and an expert in dramatic art, has been established for the purpose of giving opinions merely regarding the suitability for stage representation of the works offered. It will accept for reading any works in one or more acts which are by living authors and not yet performed. Composers and authors wishing to submit their work must send to the Secretary of the Committee, care of the Italian Society of Authors and Publishers, Via Valadier, Rome, (1) three copies of the libretto of the composition, printed or typed, (2) score for orchestra and the relative parts for singing and piano, printed or clearly written, and (3) one hundred Italian lire (by money order or in equivalent form) together with certificate of Italian nationality.

D. N. L.

Junior Orchestra Heard at Mannes School

The Junior Orchestra under the direction of Edgar Williams gave its final concert of the season on May 15 at the David Mannes Music School, New York. Included on the program was the Sammartini Concerto Grosso for two violins, cello and orchestra which has never been performed in public. A set of six concertos by Sammartini was found in manuscript form in the collection of the Forty-second Street Public Library. They were scored and edited by Sidney Beck and shown to Toscanini, who was so much interested in them that the library presented him with a copy of the complete set. He expects to give them in Europe this summer. The performance at the Mannes School marked the first time that any of them has been played publicly.

The remainder of the program included Bach and Rameau arrangements by Urana Clarke; arrangements by Edgar Williams of numbers by Thomas Farmer, Mlynarski and Kreutzer, as well as music by Tartini, Pugnani and Haydn.

E. N.

JAN SMETERLIN

has sailed for England, after completing a concert tour of Java and Sumatra. The Polish pianist began this itinerary on March 31 with an appearance in Medan, Sumatra; April 1, he played in Padang, Sumatra; 6, Batavia, Java; 7, Tegal; 8, Bandoeng; 9, Solo; 12, Tjepoe; 14, Blitar; 15, Soerabaja; 16, Malang; 18, Semarang; 20, Mojo Kerto; 22, Soerabaja; 23, Madioen, 24 and 25, Bandoeng; 27, Batavia; and the remaining engagements in Sumatra, including the cities of Palembang, April 30; May 1, Padjoe; 3, Madan.

Marga Waldron Touring in Europe

Marga Waldron, who has appeared extensively in her Ballet Divertissements this season, returns from her European tour early in September. Miss Waldron is to present to European audiences, in addition to her usual repertoire, a kaleidoscopic version of American folk music in dance form. Her tour abroad, which is managed by Albert Morini in association with Milton Bendiner, carries her through France, Belgium, Holland, Norway, Sweden and Denmark.

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Oberlin Conservatory Has Impressive Choral Productions

OBERLIN, O.—With William Lindner, Akron tenor; Evan Evans, New York baritone, and Catherine Van Buren, soprano, a graduate of the Oberlin Conservatory of Music in 1935, as soloists, the Oberlin Musical Union of two hundred voices, including the A Cappella Choir, plus the Conservatory Orchestra presented the Franck Redemption and the Fauré Requiem on May 17 in Finney Memorial Chapel, Oberlin, Ohio. Professor Maurice Kessler conducted the Franck composition, and Professor Olaf Christiansen led his A Cappella Choir and the small orchestra in the Requiem in the afternoon.

Oberlin listeners were privileged in that this was but the second performance in this country of the Redemption and it was exceedingly impressive. The first hearing of the work was given by Theodore Thomas years ago with the Chicago Orchestra. The translation used by the singers is by Professor-Emeritus Arthur E. Heacox of the Oberlin Conservatory of Music, who secured the Franck copies from the Paris publishers in exchange for his translation. The Redemption is not an oratorio, but a poem-symphony with a religious background from the poem by Edward Blau. Dr. Robert Elliott Brown of the graduate school of theology acted as narrator.

Evan Evans, the excellent soloist in the Requiem, owns the distinction of having held a fellowship in the Juilliard Graduate School for four consecutive years. He has been prominent in national radio broadcasts and is a concert artist of distinction. L. T.

Chautauqua, N. Y., Again to Have Rich Musical Program

The Chautauqua Institution on July 4 will open the sixty-third season at Chautauqua, N. Y. Albert Stoessel, musical director of the institution since 1920, will have a leave of absence this summer to complete an opera. In his announcement Dr. Bestor said that Georges Barrere would take Mr. Stoessel's place for the season as conductor of the Chautauqua Symphony Orchestra and the Little Symphony. Operas are to be presented as in the past with the cooperation of the Juilliard School of Music of New York. The Chautauqua Repertoire Theatre is made up of actors from the Cleveland Play House. The play list comprises The Bishop Misbehaves, Accent on Youth, Post Road, Lost Horizons, and The Petrified Forest. The Chautauqua Summer Schools again offer courses in cooperation with New York University.

Eastman School Engages Hekking

ROCHESTER, N. Y.—Gerard Hekking, cellist of the Paris Conservatory and solo artist widely known in Europe, will come to the Eastman School of Music as guest instructor in its summer session. Two years ago Mr. Hekking made his first visit to this country to serve in a similar capacity in the Eastman School summer session of that year. In addition to his teaching Mr. Hekking contributed to the public music at that session a series of evening recitals in Kilbourn Hall. This year he will give three recitals in the summer series.

Orchestral Concerts for Central Park

Four orchestral concerts are to be given as usual this summer in Central Park, New York, presented by Walter W. Naumburg and George W. Naumburg in memory of their father, Elkan Naumburg. The first is scheduled for May 30 (Memorial Day) and the others come on July 4, July 31 (the anniversary of Mr. Naumburg's death) and September 7 (Labor Day). The conductor for the first concert is Leon Barzin, musical director of the National Orchestral Association, and the soloist is Harry Farbman, violinist. Conductors for the other three concerts are Jaffrey Harris, Lajos Shuk and Alexander Smallens.

Merx Plans American Composers' Programs in Germany

Hans Merx has been engaged by the State Academy of Music, of Cologne, Germany, to give a series of lecture-recitals, illustrated by songs of present day American composers. While in America Mr. Merx sang programs in German principally by Schubert and Schumann, many being heard in colleges and universities; in Germany he reverses the plan. He expects to leave soon on the SS. Westernland, appearing first over the short-wave radio stations DJC and PHI, both of which can be heard in America.

STUDIO NOTES

SELMA KRAMER

Piano students of Selma Kramer were heard in recital at her New York studio on May 17. In addition to solos, there were two-piano numbers, and chamber music offerings, with the assistance of Barnie Straus, violin; Jack Shulman, violin, and Rafael Kramer, cello. Miss Kramer believes that every student of music should have training in chamber music. The program brought performances of pieces by Beethoven, Schumann, Grieg, Chopin, Schubert, Brahms, Dvorak, Gurlitt, Clementi, De Leone, Zamecnik, Sinding, Loeillet, Gossec and Ravel. Miss Kramer's pupils manifested their excellent foundation in keyboard mechanics, and their playing bore witness to the care with which she instills the principles of lofty muscianship into the minds of her students. A large audience applauded vigorously. The pupils presented were Virginia Lewisohn, Arthur Ochs Sulzberger, Philip Nochlin, Susan Rabinowitz, Phillis Edelson, Peter Straus, Evelyn Shulman, Phillis Freedman, Betty Rabinowitz, Sibyl Herzog, Floris Pollak, Harold Weiner, Fay Troik, Selma Oppenheim, Albert Arkus and Edna Perlow. G. N.

BARBARA BLATHERWICK,
coloratura soprano, has added several distinctive songs and arias to her extensive repertoire. It is expected that she will sing these before several colleges and clubs in New York, New England and the South next season. Miss Blatherwick is also a vocal teacher, an exponent of the bel canto school of Manuel Garcia.

EUGENIE B. ABBOTT

Eugenie B. Abbott presented her artist-pupil, Elspeth Macfarlane, soprano, at a studio recital on May 15. Miss Macfarlane, a professional teacher of piano, sings with exceptional ability, exemplifying the Abbott method, to which she is ardently devoted. Her vocal items were by standard classic, romantic and modern composers, ranging from Bach's My Heart Ever Faithful to Braine's That Day We Met. High tones of admirable resonance, distinct diction and artistic presentation are qualities marking her singing. A notably telling number was Pace (Verdi), which she sang with dramatic fervor, and two Strauss songs were excellently presented in admirable German. Compliments to Mrs. Abbott, who also played the accompaniments, and to Miss Macfarlane, were pronounced. F. W. R.

KATE S. CHITTENDEN

An Evening of Piano Music at the Kate S. Chittenden Studio, New York, May 5, attracted an interested throng, who heard music ranging from Handel to Prokofieff. Preluding the affair with enlightening comments in humorous-instructive vein, Miss Chittenden presented Geraldine Bronson Farley, who performed Beethoven's sonata, D major, with poise and clearness. Emily Greenough Stehli followed with Handel, Guion, and Griffes excerpts, presenting the atmospherics of the two last-named commendably, with due attention to the solidity and classic style of Handel's prelude and fugue. Hida Davis' playing is marked by breadth and contrast; that she is fond of Brahms's music was evident from her performance of a capriccio, rhapsody and two intermezzi. Florence Hubbart was heard in four items of that program, including two by Debussy. An experienced, spontaneous performance illuminated each work with her intellectual and musical spirit. F. W. R.

WALTER MILLS

Pupils from the New York studio of Walter Mills were heard in recital at Aeolian Hall, New York, on May 13. In a program of diversified nature, ranging from Handel, through Brahms, Schumann, Donizetti, Leoncavallo and Puccini, to items by current composers, the singers showed themselves possessed of admirable training in technic and expression. The two outstanding performers were Muriel Gould, who has a beautiful dramatic soprano voice, displayed in Lieder by Franz, Brahms and Strauss, and songs in English by Dunn, Horsman and Russell; and Henry Evans, dramatic tenor, who was heard in the arias Una Furtiva Lagrima from L'Elisir d'Amore and Vesti La Giubba from Pagliacci, and songs of Geehl and Lehmann. Others appearing, all of whom acquitted themselves well, were Jane Metcalf, Madeline Queen, Eleanor Rodgers, Louise Beaman, Gertrude Lyons, Jeanne Busoni.

M. L. S.

IDA ELKAN

Ida Elkan, composer of Technical Work in Ear Training for Piano, is to conduct courses for piano teachers and piano classes at her New York studio this summer. The courses are the same as those she presents in the public schools during the winter.

AMELIA BRADDOCK

Amelia Braddock, mezzo-soprano, gave an intimate musicale at her studio in Carnegie Hall, New York, on May 9. Sara Knight was the accompanist. Miss Braddock sang Schubert's Gretchen am Spinnrade and Die Forelle; Printemps from Saint-Saëns' Samson and Delilah; Bonne Nuit (Massenet); La Vague et la Cloche (Duparc); When I Am Laid in Earth from Purcell's Dido and Aeneas; The Sleigh (Richard Kountz); Do Not Go, My Love (Hageman); The Cry of Rachel (M. A. Salter); O, Divine Redeemer (Gounod); and Leggero, Invisible (bolero) by Arditi.

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EDNA MAY DURBIN,
a thirteen-year-old pupil of Ralph Thomas, vocal teacher of Los Angeles, has signed a seven-year picture contract with the Metro-Goldwyn-Mayer studios in Hollywood. (Photo by MGM studios.)

THREE DENIZENS OF THE WILD GOOSE EDUCATIONAL CAMP,
Wawa, Pa. This institution is under the direction of Dr. Constance Henry Beauer of the Franz Liszt Academy, who is now holding registration for the summer camp for young people of six to eighteen years of age.

GEORGE HOYEN,
American conductor, sails shortly for South America to conduct in leading cities. Mr. Hoyen, who specializes in Mozart works, has studied under Weingartner, Walter, Von Zallinger and Paumgartner, the last named director of the Mozarteum at Salzburg.

MARTHA HALBWACHS MASSÉNA and her pupil, MARGOT ROS
of the Curtis Institute of Music, Philadelphia. Margot Ros, who is ten years old, played her first complete program in the ninth students' concert in Casimir Hall of the institution April 27. Her program included works of Bach, Haydn, Beethoven, Schumann, Mendelssohn, Chopin, Debussy, Fuentes and Lecuona. Mme. Masséna is a graduate pupil of Dr. Josef Hofmann. Other important concerts by Margot Ros were an appearance as soloist with the Philadelphia Orchestra, under Leopold Stokowski in the Mozart E flat concerto, and a concert with the Philadelphia Chamber Laboratory Orchestra (Isadore Freed, conductor), in the first performance of the Concerto Divertimento for a Precocious Pianist by David Diamond of New York. (Photo by Rembrandt Studios.)

ROLLAND E. HEERMANCE,
of Saugerties, N. Y., director of the Catskill Mountain Song Festival which will be held on June 10 for the third consecutive year under Mr. Heermance. This year it is to be given at the Saugerties High School Auditorium, and there will be 250 voices of men and women in the chorus. The chorus sings four groups of numbers and is to be assisted by an artist from the National Music League. The clubs taking part in this festival are from Ulster, Greene, Delaware, Schoharie and Albany counties, New York State. All the groups have been training under Mr. Heermance's direction for some time. (Photo by A. C. Dario.)

GEORGE RANDOL,
baritone, in the role of the High Priest in The Green Pastures, now being filmed at Warner Bros.-First National studios in Hollywood. He appeared in this role 1,600 times in the stage play, visiting many cities of the United States and Canada.

TWO VIEWS OF THE CAMPUS OF BALDWIN-WALLACE COLLEGE,
Berea, O., where the fourth Bach Festival is to be held on June 11 and 12. At the left is a view of the Tower from which the Brass Choir plays its chorale programs. The building is seen in the distance through the trees. The other is the entrance to the campus of the auditorium where the concerts are held. The performances of the festival include the Mass in B minor on Friday, the first half in the afternoon, the rest in the evening. Chamber music and orchestra and choral excerpts also are to be given, as well as preliminary programs of chorales by the Brass Choir preceding each concert.

(See Inside Front Cover for Additional News Pictures)

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